ARIA DI CAMERA:

being

A Choice Collection

of

Scotch, Iriſh & Welſh Air's

for the Violin *and*

GERMAN FLUTE.

By the following Maſters.

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LONDON Printed for Dan: Wright next the Sun Tavern in Holborn; and Dan: Wright Junr. at the Golden Baſs in St. Pauls Church Yard

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THE
Newest Instructions
For the
GERMAN FLUTE.

Of the Situation of the Body.

As a graceful Posture in playing on this Instrument, no less engages ye Eyes of ye Beholders, than it's agreeable Sound does their Ears: I shall therefore begin this Treatise, by describing one proper to use in playing thereon. Whether you sit or stand, the Body must be erect, ye Head rather rais'd than inclin'd, and somewhat turn'd to the left Shoulder; ye Hands high, without raising the Elbows or Shoulders, ye left Wrist turn'd inwards, and ye left Arm close to ye Body. If you play standing, Stand firm, with ye left Foot a little advanc'd, and rest ye Weight of your Body on the right Leg; all without any Constraint: and observe never to make any Motion with the Body or Heads some do in beating Time.

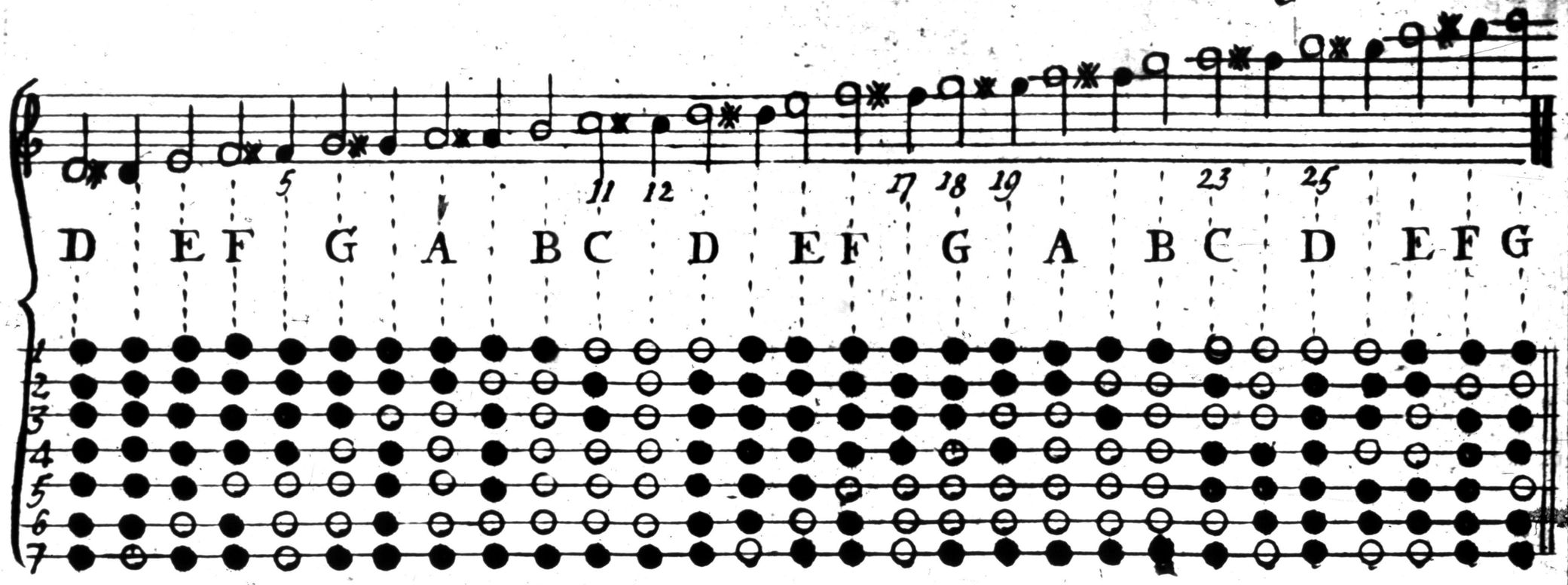
Altho a great many are of Opinion yt ye filling of ye Flute cannot be taught by Rules.

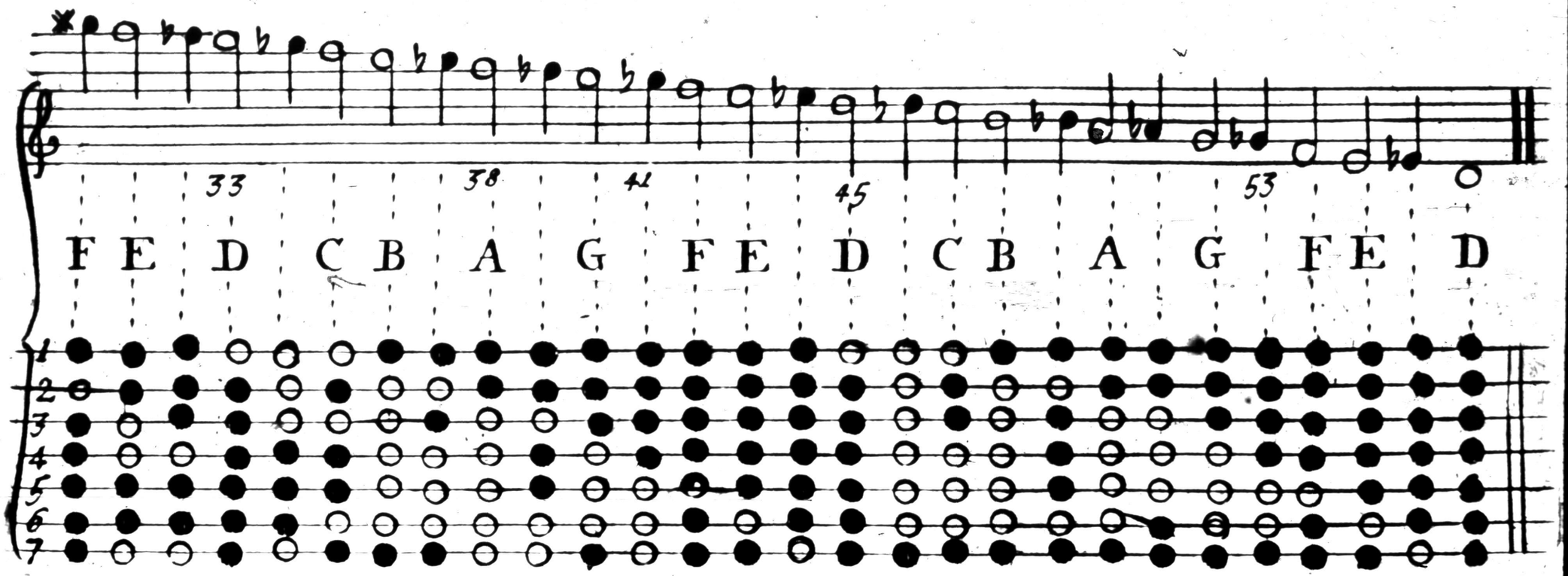
Rules, but must be acquir'd by Practice, there are nevertheless some Rules y^t may very much facilitate the finding out the Method, the Instructions of a good Master, together with shewing his Manner of blowing into it, may save ye Learner much Time & Trouble in acquiring of it: I shall therefore do both as far as possible by writing as to the Manner of blowing into it: Observe therefore that the Lips ought to be joyn'd close together except just in ye Middle where a little Opening is form'd for ye Passage of ye Wind, the Lips must not pout out, but rather be contracted toward the Corners of ye Mouth, so that they may be smooth & even: let the hole of ye Flute be plac'd just opposite to this Opening of ye Lips, & resting ye Flute upon ye under Lip, blow moderately, turning ye Flute outward, or inward, till you find the true Point.

You need not think of placeing your Fingers at first, but only blow into ye Flute with all ye holes open, till you are able to fill it, & bring out a right Tone: then place the Fingers of ye left Hand in Order, one after another, & blow to each Note, till you are well assur'd of the Truth of ye Tone, then put down ye Fingers of the right Hand in like manner: You need not trouble your self to fill ye first Note, because it can't be done without stopping all ye holes perfectly well which is harder to do than one would imagine, & must be attained by Practice. When you have arriv'd at filling the [illegible], then proceed to learn your Scale [illegible] which is as follows

A

A SCALE of all the Notes & half Notes Musically & Tabularly





This Scale represents two Things (Viz) first ye Notes of Musick plac'd on 5 parell-lel Lines, as you see in y upper Part of the Scale distinguish'd by y Letters D, E, F, &c the G-sol-re-ut Aliff, which is set down at ye Beginning of these 5 Lines is most in use for Flute Musick, it gives its Name to ye 2d Line on which tis plac'd by which we find ye Place of every other Note according to y Order set down in this Scale; Secondly a Ta-blature, which shews how to stop each Note upon the Flute, this has 7 parellell Lines which represent y 7 holes on y Flute. You may observe on these 7 Lines a Parcell of round black & white Dots, which show whether the holes answering those Lines are to be stopt or open. The black Dots signifie those holes stopt, and ye white ones those wch ought to be open to express such a Tone.

You may by this Scale discover ye whole Compass of y German Flute (Viz) all the Notes Natural, Flat, & Sharp, this Compass consists of two Octaves & some few Notes from ye first Note to ye thirteenth contains ye first Octave, and from ye thirteenth to ye 25th contains ye 2d Octave, this 2d Octave is stopt much after ye same Manner of ye first, except in some few Notes, so y there is nothing but y Manner of blowing that makes y Difference, as you may observe by y Scale. I have distinguish'd ye natural

Tones

Tones by Minims & ye Flats & Sharps by Crotchets. let Beginners trouble themselves at first with ye natural Notes only. till they are somewhat more advanc'd You must blow but gently for ye lower Notes; but blow stronger as you ascend. You may observe by this Scale that ye first Note D, is all the holes stopt, the next is E, and is play'd by unstopping ye 6th hole as appears by the white Dot on ye 6th line: you must strike every Note with ye Tongue as if you pronounc'd ye Syllable Tu. F is made by unstoping ye 5th hole, and stoping again ye 6th this Tone ought to be adjusted by ye Manner of blowing (Viz) by turning ye Flute inward to flatten it, because ye Sharp is sometimes made on ye same hole: you must remember to place ye little finger between ye 6th hole and the moulding of ye bottom piece as I told you before, which serves to hold ye Instrument steady. G by raising all ye Fingers of ye lower hand, and keeping ye little Finger where I told you. You must not raise the Fingers high and let them fall plump on the holes. As you were obliged to turn ye Flute inward for F you must restore it to its former Situation for G-sol-re-ut &c as in the Scale.

I must here inform Beginners, that as they ascend on this Instrument they will find the filling more difficult, therefore to

to sweeten the high Notes, & fill them more easily, you must take care to close ye lips more & more, to contract them towards the corners of ye Mouth, to advance the Tongue tow'ds ye lips & increase ye Strength in blowing by little & little. the Tones above E la-mi are forc'd Tones and are seldom us'd, however since sometimes they happen in Preludes, I shall shew you such as I could discover; yet you must not trouble your self with them at first, till you are further advanc'd, nor will it be necessary during ye first Days to ascend higher than G Sol-re-ut, unless you find them very easy to fill, then you may ascend higher but with Discretion, otherwise you'll give your self much Trouble to little Purpose, because you must fill your low Notes perfectly well before you can fill ye others. F-fa ut in alassimo for ye most Part cannot be blown, however I have found some Flutes on which I could blow it after the following Manner: but you must not expect to find it indifferently on all Flutes no more than Shakes or Cadences which proceed from it. 'tis play'd by stoping at once ye first, 2d and 4th and half ye 5th & opening ye 3d 6th and 7th and blowing very sharp. Yet I have not inserted it in my Scale, by reason 'tis not a Note on which

ve may depend. F-fa-ut sharp is made easier. you must stop all ye holes except ye 2d. G-sol is made by stoping ye first & 3d holes & opening all ye rest. we might find Notes yet higher than these. but they are so forced and so useless. that I would not advise any one to trouble himself about them.

When you are well vers'd in filling ye natu:ral Tones. you may begin with those call'd Flat & sharp. but as there are many of these Semitones that are adjusted by ye manner of blowing into ye Flute I shall explain each in particular. I begin with D natural ye first Note. in order to link all ye natural Notes with the Flats & Sharps. that ye Ear may be early accustom'd to distinguish their Difference. D sharp is made by pressing the little Finger on the Key. to open ye 7th hole. E & F natural are made as I told you already (in describing ye natural Notes) the reason why there is no sharp between these two Notes is because they are but a Semitone distant from each other. for this reason when you find a sharp on E-la-mi. you play it as F natural. which has the same Effect as a Sharp. I shall say no more of placing the Fingers. because I supp:ose by this Time you understand ye lab:lature pretty well which is sufficient to to inform you of the rest.

Of Shakes or Cadences.

The

The first Shake in ye Scale. which is on D below. is made by opening ye 6th hole before you blow. in order to take it from E-la-mi. which is ye next above. You tip this Note with your Tongue & then shake your finger several Times upon ye 6th hole without taking Breath or tongueing the 2d Note. In short the finger which you shake must rest upon ye hole to end ye Shake. The number of Shakes you make with ye finger is determin'd only by ye Measure of the Note on which you shake. you must not press ye shakeing too quick. but rather suspend it about half ye value or Measure of ye Note. especially in grave Movements as I shew in ye Scale of Shakes. ye fewest beats you can well give with ye finger are three, as on Crotchets in ye Movement of two & three. 'twould be needless to explain all ye Shakes one after another since you have a Demonstration intelligible enough in ye Scale. since you ought already to know all ye Notes which compose them. you must observe then ye same Rules throughout all ye Shakes as I gave you for ye first. I ought only to distinguish the Shake on C natural because in Effect it differs from ye rest. you must begin it by stoping all ye holes but ye first. then blow & after shake ye finger on ye 4th hole & end by raising the finger you shook with which is contrary

to

to what you observe in all other Shakes. as to ye Shake on C (in alt) Note ye 23d) 'tis very difficult to adjust & is not much in use. you may see in ye Scale that ye D which preceeds it is stopt after an extraordinary Manner. you must shake on ye 4th & 5th holes at ye same Time, and cover half ye 6th hole. you may also perform this Shake by shakeing on ye 3d & 6th holes all at once. then all ye holes ought to be stopt except ye first. and you must in ending this Shake raise ye Finger wherewith you shook. we commonly soften this Note in: -stead of shakeing it.

A further Explanation of ye Shakes or Cadences.

For the better understanding some Characters commonly us'd in Musick & over some of ye Dots in ye Tablature of the 2d Scale. I shall here give an Explication of them: first. ye little curve line over, or under ye heads of two or more Notes commonly call'd a Slur: and markt as you see in this Example on ye right hand. signifies that you must only tip ye first of them with your Tongue. which here serves only as a Preparation, (or what in French is call'd a Port de voix) to ye Cadence or Shake, and you are to continue ye same Wind without drawing your Breth. to ye end of ye Cadence or Shake as I have already shewn you. The little Cross above.

above the 2d Note shews that 'tis on this Note you must shake. ye Slur which joyns two Dots in ye Tablature shews from wch hole you take ye Shake, & on which it ends. you may thereby see ye borrow'd Shakes i.e. those Shakes that don't end on the same hole where you make ye Port de voix. which hereafter I shall call a Sigh. as for Example that of D taken from E-la-mi flat begins from E la-mi flat by putting ye little Finger on ye Key & ends from E la-mi natural in shakeing with the 6th Finger on ye 6th hole & leaving ye 7th hole stopt you may also see ye Slur curled on ye 2d Dot which shews that 'tis on this hole you must shake. The Shake on E-la-mi natural taken from F sharp is begun by opening ye 5th, 6th & 7th holes to make F sharp which serves it as a Sigh or Port de voix and 'tis ended by stoping the 5th & shakeing on ye 4th which removes ye Superior Tone further off. & shews ye Cadence more. instead of shakeing on ye 5th which would not be sufficient. you must observe to raise ye little Finger from off ye Key when you shake. because that would heighten ye E la mi, & render it false as is shew'd in ye Tablature. E la-mi flat and D sharp, are stopt alike yet you see ye Shake on E flat is taken from F natural & that of

of D sharp is taken from E natural. ye first is a whole Notes distance ye 2d of a Semitone only. which makes all ye difference. 'tis the same in all ye other Notes. You must observe that ye Shakes are not always mark'd in Pieces of Musick as I have describ'd them here. they are only markt with a little Cross. thus +. or thus tr. There is no Mark for the Sigh or Port de voix. but you must never omit doing it. & observe what I have said thereon. There are some high Tones on which one can't Shake. I have shew'd those which can be Shook. but you must observe that those above B in alt (Note ye 22d) are seldom practis'd. I have not yet spoke of ye Manner of adjusting ye Cadences or Shakes. this would be but a Repetition of what I have already said concerning ye simple Notes. since that these Cadences are compos'd of ye same Notes. I shall only tell you that there are some of them which must be begun by turning ye Flute inwards. and ended by turning it out: such is ye Shake on F sharp taken from G sharp because ye two Tons which compose this Shake are to be differently adjusted: there are others in which you must observe quite ye contrary which you will know by ye explication already given on all ye Notes. you'll find some which are begun by stoping ye hole on which you ought to Shake. & end in opening ye same hole, such is

is ye Shake on C (ye 11th Note) of which I have spoken already. you may know this Difference by ye Dots in this Example ye black Dot being before ye white one which is contrary to the rest.

Remarks on some Semitones & on some Cadences.

To omit nothing. I shall treat here of some Semitones. & some Shakes that may be play'd after different ways to what I have here shew'd. I shall begin with G sharp in alt (Note ye 19th) altho I have shew'd in ye Scale ye most simple manner of playing it. but as 'tis a little too sharp when made after that manner there are several Ways used to flatten it. First, having stopt ye 1st. 2d. & 4th holes as you see in ye Tablature. you must stop also ye 6th. & open ye 7th with ye little Finger: this Way is frequently used. & some shake thereon with ye 4th. & 6th fingers at ye same Time. but 'tis not well articulated because 'tis difficult for a Shake made by two Fingers so distant from each other to be very distinct. I am therefore of Opinion that one shou'd always borrow ye Shake from ye 2d Finger. as I have shew'd in ye Scale of Cadences. by adjusting it by turning ye Flute inwards you must also observe not to raise ye Finger high in Shakeing. 2dly. you stop ye First. 2d & 4th holes. and afterwards ye half of ye 5th but with Discretion. this Way is somewhat easier than ye other because it only employs two

two fingers of ye lower Hand, which being close together shakes more intelligibly; the Shake is always taken from ye 2d Finger in turning ye Flute inwards also. There are certain Passages where one ought to make this Semitone as I have shew'd in ye Tablature, & that to avoid a very great Difficulty. what I have said on G sharp may also serve for A flat. (Note ye 39th) except ye Shake which is different, as you see in ye Scale of Shakes. ye Shake on C in alt sharp (Note ye 24th) is also made after different manners which I shall here explain as well as some others more to satisfie your Curiosity. then to prescribe a constant Use thereof for these sort of Shakes are not found on all Flutes with ye same Facility ye first Way is performid by stoping ye 2d & 3d holes & shakeing on ye 4th & 6th at the same Time, all ye other holes ought to be open, & ye 7th also, and ye Fingers you shake with must rest upon their holes in finishing ye Shake: ye 2d way is by stoping all ye holes except the first & fifth, then you must shake on ye 6th hole, ending with ye Finger off. you may also shake on ye Key, and observe the same thing. C sharp without a Shake may also be play'd by stoping ye 3d & 4th holes, and leaving ye rest open. D flat is made ye same Way. I shall also observe concerning ye Shake on B natural above (Note ye 22d) that it may be play'd by stoping ye 3 holes of the lower

lower Hand & shakeing as usually on the first hole. 'tis easily made after this Manner but 'tis a little too sharp, to remedy which turn ye Flute inwards to adjust it; that of B in alt flat (Note ye 37th) may be made by stoping half ye 2d hole & shakeing on ye first. ye shakeing on ye first & 3d holes at the same time is also practis'd leaving all ye other holes open, but this Way is not very natural. The Shake on A sharp (Note the 21st) may be made by stoping all ye holes except ye 3d & 7th. you must shake on ye 2d hole, & turn ye Flute inward. That of D natural in altissimo (Note ye 25th) taken from E flat may be also made on ye 5th & 6th holes, at ye same time keeping ye 3 first stopt & opening ye 4th & 7th. you ought to force the Wind & end ye Shake with ye fingers off; there are some Flutes on which you must open ye first hole. I shall further observe concerning C natural below (Note ye 11th) of ye first Scale. that some make it by stoping ye 2d, 4th & 5th holes. I don't approve of this Way because in makeing it thus 'tis not far enough distant from its Sharp and the Semitone is found false.

Of the double Cadences, Accents, Port de voix & tongueing ye German Flute & other wind Instruments

To render ye playing more agreeable, & to avoid too great a Uniformity in tongueing it will be proper to use two particular articulations

lations, (Viz) Tu & Ru, the Tu is most in use, & is used in all cases as to Semibreves, Minims, Crotchets, and to the greatest number of Quavers, for when these last are on the same line, or such as leap you pronounce Tu, when they ascend or descend by Degrees and joyn'd we use also Tu, but intermix Ru with it as you may observe by the following examples where these two Syllables do succeed each other.

EXAMPLES

Common Time.

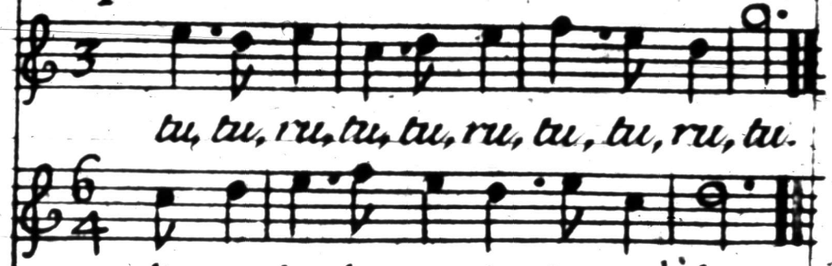
tu, ru, tu, ru, tu, ru, tu ru, tu ru, tu ru, tu, ru, tu, tu.

tu, tu, ru, tu, ru, tu, tu, ru, tu, ru, tu, tu, tu, tu.

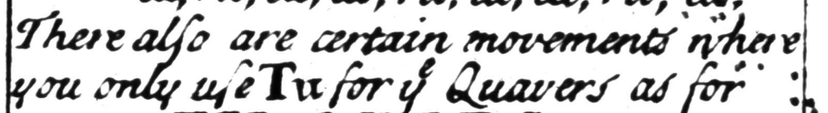
Observe that Tu Ru are regulated by ye number of ye Crotchets, when ye number is odd you pronounce Tu Ru alternatively as you see in ye first example; when ye Quavers are even you pronounce Tu to ye two first, then Ru alternatively, as you see in ye 2^d example observe also that Quavers are not always to be play'd equally, but you must in certain movements make one long & one short, which also regulated by their Number for when they are even, you must make ye first long ye 2^d short and when they are odd you do quite ye reverse, that is call'd pointing, the movements in which 'tis most commonly used is common Time, Triple Time, & Jigg Time, or 6/4 you must pronounce Ru on y^e Note which follows y^e Quaver, when it ascends or descends by one step only.

EXAMPLES.

Triple Time.



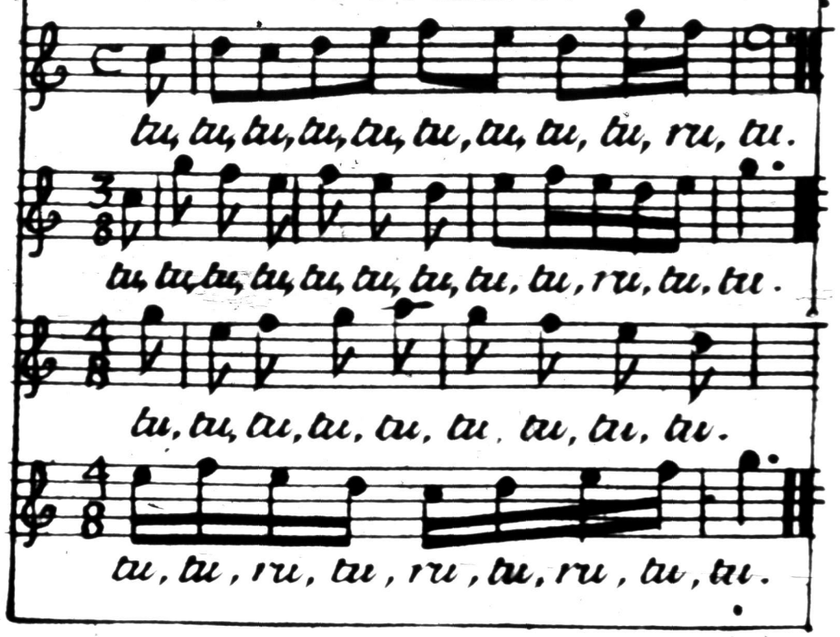
tu, tu, ru, tu, tu, ru, tu, tu, ru, tu.



tu, ru, tu, tu, ru, tu, tu, ru, tu,

There also are certain movements where you only use Tu for y^e Quavers as for

EXAMPLES.



tu, tu, tu, tu, tu, tu, tu, tu, tu, ru, tu.

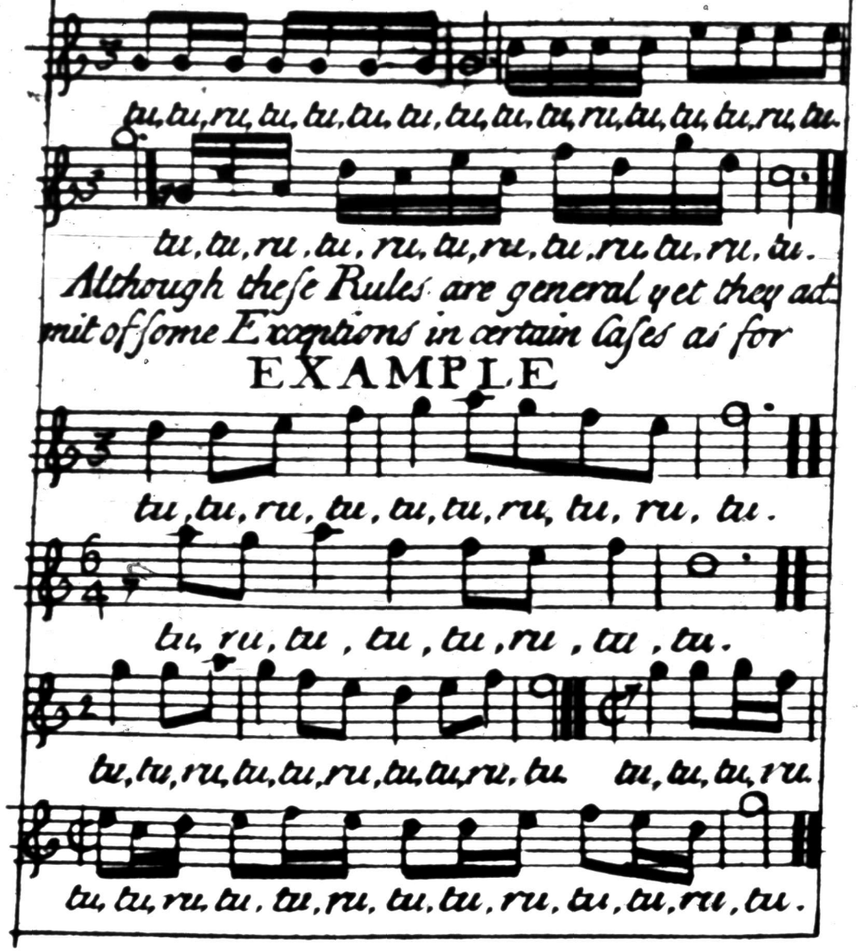
tu, tu, tu, tu, tu, tu, tu, tu, tu, ru, tu, tu.

tu, tu, tu, tu, tu, tu, tu, tu, tu.

tu, tu, ru, tu, ru, tu, ru, tu, tu.

You pronounce Tu on all these Quavers, and you don't use Ru but on ye Semiquavers because in these movements a Quaver is to be supposed a Crotchet, and a Semiquaver a Quaver; (that is) held as long in playing, as well as in those of $\frac{6}{8}$ & $\frac{9}{8}$ you must also in these movements pass the Quavers equally & point ye Semiquavers. Observe that you use Ru on ye Semiquavers according to ye Rules I gave of ye Quavers & more frequently for you don't omit it whether they are on ye same line or whether they skip.

EXAMPLES.

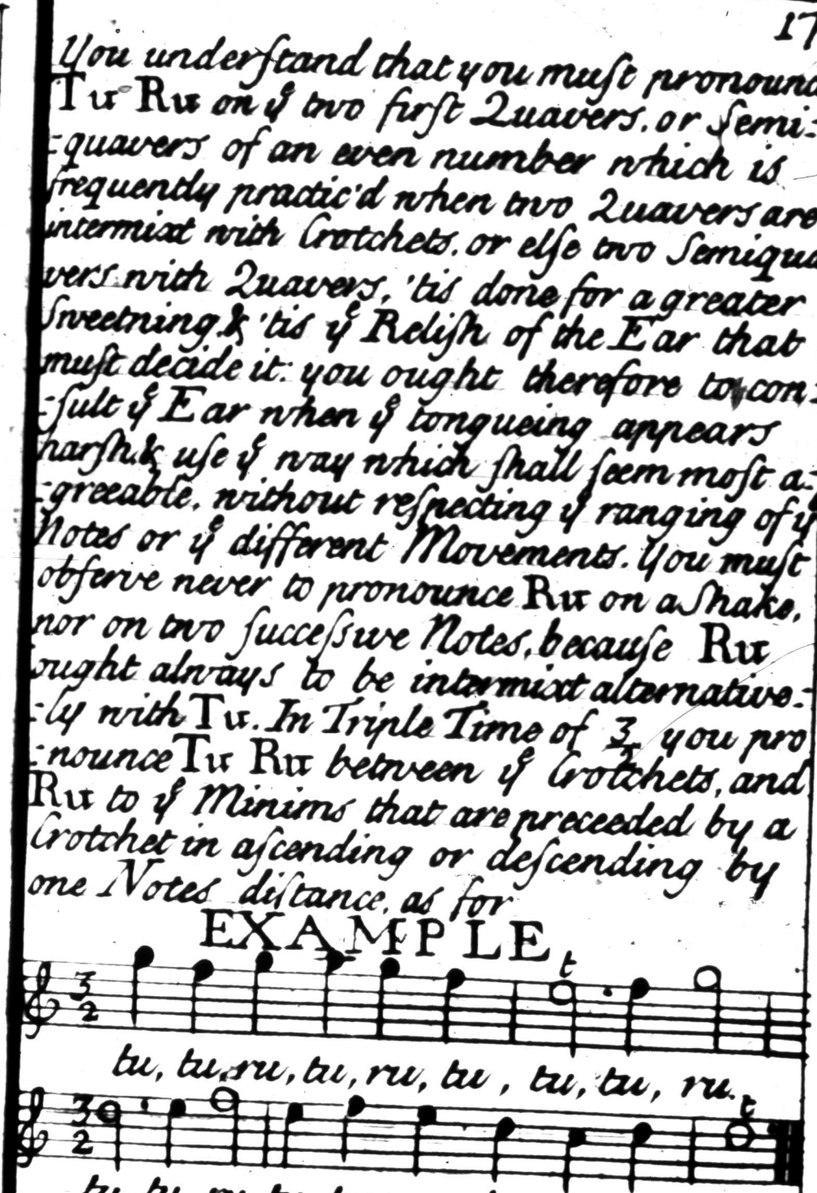


Although these Rules are general yet they admit of some Exceptions in certain Cases as for

EXAMPLE

You understand that you must pronounce Tu Ru on ye two first Quavers, or Semiquavers of an even number which is frequently practic'd when two Quavers are intermixt with Crotchets, or else two Semiquavers with Quavers, 'tis done for a greater sweetning & 'tis ye Relish of the Ear that must decide it: you ought therefore to consult ye Ear when ye tonqueing appears harsh & use ye way which shall seem most agreeable, without respecting ye ranging of ye Notes or ye different Movements. You must observe never to pronounce Ru on a Shake, nor on two successive Notes, because Ru ought always to be intermixt alternatively with Tu. In Triple Time of $\frac{3}{2}$ you pronounce Tu Ru between ye Crotchets, and Ru to ye Minims that are preceeded by a Crotchet in ascending or descending by one Notes distance, as for

EXAMPLE



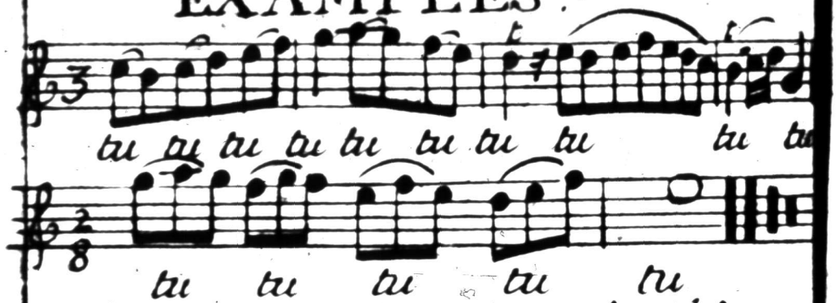
All Triple Time is like ye single Triple Time & that in double triple Time (ie) $\frac{3}{2}$ ye Minims are to be accounted Crotchets & ye Crotchets Quavers &c. for which reason you point Crotchets in this move-

according to ye Explication I gave you of Quavers. 'twill be proper to observe that tipping with ye Tongue ought to be more or less articulate according to the Instrument on which you play, for 'tis soften'd on ye German Flute more distinct on the Common Flute, and very strong on the Hautboy.

Of Sliding or Slurring.

Slurring is when two or more Notes are pass'd over with only one tip with the Tongue, which is mark'd by a curve line over or under ye Heads of ye Notes.

EXAMPLES.

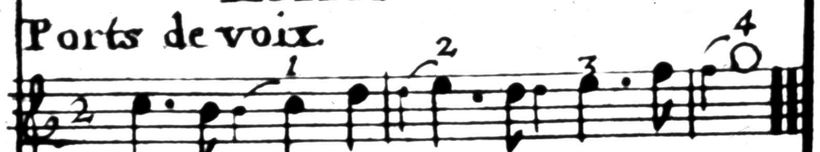


Of the Port de voix and Slides.

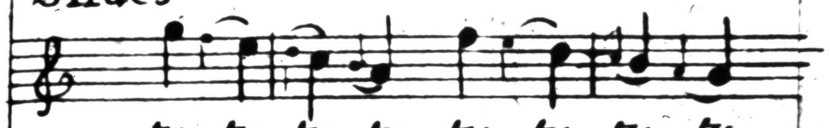
The Port de voix is a tipping with ye Tongue anticipated by one Note below ye Note on which we design to make it. ye Slide is taken a Note above & is never practic'd but in descending to a third.

EXAMPLES

Ports de voix.



Slides



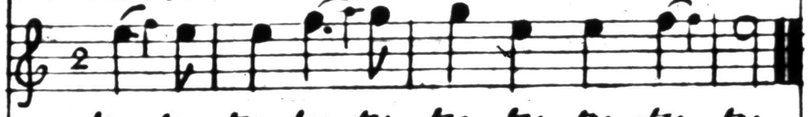
These little Notes which denote ye Port de voix & Slides, are accounted as nothing in ye Time you tongue them nevertheless. & slide ye principal Notes, we often joyn a beat with ye Port-de-voix as you may see above

Of the Accents & double Cadences

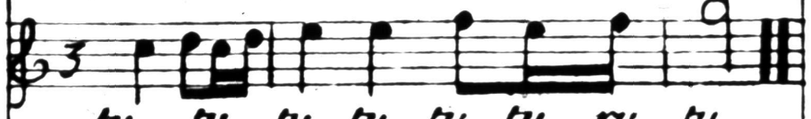
The Accent is a Sound borrow'd from ye end of some Note to give them a greater expression. ye double Cadence is a ordinary Shake follow'd by two Semiquavers slur'd or tipt.

EXAMPLE

Accents.



Double Cadences.



Of the softening of Notes or the lesser Shakes and of the Beats.

The softning or lesser Shake is made almost like ye usual Shake there is this difference that you always end with ye Finger off except on D la sol re. for the most

most part they are made on holes more distant & some on ye edge or half ye hole only, it participates of a lower Sound which is contrary to ye Shake. ye Beat is ye hitting once or twice as quick as we can full on ye hole & as near ye Note we beat upon as possible, we ought also to end a beat with ye finger off except on D as I shall shew hereafter; it also partakes of a lower Tone. To begin with ye Sweet-ning or softning of D ye first Note in order. I say it must be done but by Arti-fice because 'tis ye lowest Note & you have no finger left unemploy'd to do it with, therefore must be done by shaking ye Flute which imitates a softning: as for ye Beat this Note has none for ye same Reason. The softning of D sharp or E-la-mi flat is done as D natural ye Beat is made upon ye key with ye little finger ending with it on. The softning of E-la-mi natural is made on ye edge of the 6th hole. ye Beat on ye same hole full. The softning & Beat on F sharp & natural are made on ye 5th hole. Viz. the Beat full on ye hole. ye other on the edge. The softning of G natural may be perform'd two Ways Viz. on ye edge of ye 4th hole or full on ye 5th. ye beat is made on ye 4th hole. G sharp or A flat is softned on ye

edge

Edge of ye 3d hole ye Beat on ye 3d hole full. The softning of A natural is on ye 4th hole full, or on ye edge of the 3d hole. the beat upon ye 3d hole. ye softning of A sharp or B flat is upon ye 6th hole full ye Beat upon ye same hole or on ye 2d when 'tis preceeded by a Port-de voix. ye softning of B natural is made on ye 3d hole full. ye beat upon ye 2d. ye softning of C natural is made on ye 4th hole full. The Beat on ye 4th & 5th at ye same time, or on the first when 'tis preceeded by a Port-de-voix. The softning of C sharp or D flat is made on ye 2d hole full. ye beat upon ye first. The softning of D natural is made on ye 2d. hole full. it differs from ye rest in it's beginning & ending with ye finger on. you must observe not to raise ye finger high. ye Beat is made on the 4th hole when you play in a natural Key. & upon ye 2d & 3d at ye same time when you play in a key where C is sharp ye holes ought also to be stopt as well in beginning as in ending it. ye softning D sharp or E flat is made on the first hole which ought to remain stopt before, and after. ye beat is made upon the Key for E la-mi after ye manner I shew'd you in speaking of it below. as to D sharp 'tis beat upon ye 2d & 3d holes at ye

same

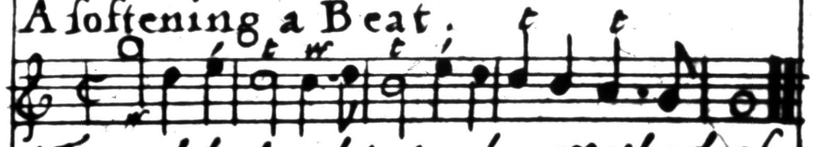
same time. ye first hole ought to be open & you must stop ye 2d & 3d in ending the Beat. The softnings & Beats betwen this Note & A sharp or B flat are made as their Octaves below. ye softning of this last is made on ye edge of the 4th Hole, the Beat may be made on ye same hole or else on ye 2d especially when 'tis preceed-ed by a Port de voix. The softning of C natural is made two ways Viz. on the 6th hole or on ye 3d. ye beat is made on ye same and also on the first when 'tis preceeded by a Port-de-voix. The soft-ning of D natural is made on ye 2d hole as it's Octave. ye beat is made on ye 2d & 3d holes at ye same time. ye softning of D sharp or E la-mi flat is done as it's Octave. ye Beat is made ye same way or else on the 5th & 6th holes at once. you must hold ye 4th & 7th holes open, and replace your fingers in ending. ye soften-ing of E la-mi natural is made on ye edge of ye 3d hole. ye Beat on the same hole full. I shall omit ye Notes higher than this because they are too much forc'd, nor must you make these till you are pretty far advane'd. these Graces are not commonly set down in all Pieces of Musick but only in such as Masters write for their Scholars

observe

observe the following

EXAMPLE.

A softening a Beat.



'Twou'd be hard to teach a method of knowing exactly all ye Notes whereon these Graces ought to be play'd. what can be said in general thereupon, is that ye softnings are frequently made on long Notes as on Semibriefs Minims & pointed Crotchets. ye Beats are made more commonly on ye short Notes as on Crotchets in light movements, & on Quavers in movements where they pass equally. we can give no certain Rules for placing these Graces. 'tis ye Ear & Practice which must teach you to use them in proper time rather than The-ory. what I would advise you to, is to play only (for some time) such Pieces of Musick as have these Graces mark'd thereby to accustome your self by little and little to use them to such Notes as they agree best with.

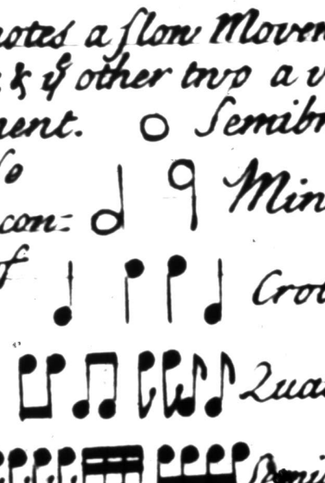
Of Time

There are two Sorts of Time Common and Triple.

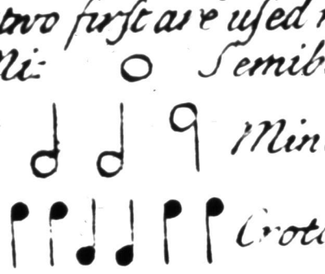
Common Time is known by some one of these Characters. Cor ¢, 𝄴 or $\frac{2}{4}$. ye first of

of these Marks denotes a slow Movement. ye next a little faster: & ye other two a very brisk & airy movement.

ye three first of these Characters always con:-tain to ye Value of a Semibrieve in a Bar: which must be held as long as you can moderately tell four. ye last of these Marks never contains more than a Minim or 2 Crotchets or four Quavers &c in a Bar. this is called retortive Time.



Triple Time is known by these Characters 3. or $\frac{3}{2}$. $\frac{3}{4}$. or $\frac{3}{8}$. ye two first are used when there are three Mi:-nims in a Bar, this is ye slow:-est Sort of Triple Time in use. $\frac{3}{4}$ is used when there are three Crotchets in a Bar. this is quicker than ye former. the last Sort which is the quickest of all is known by this Character $\frac{3}{8}$. & contains three Quavers in a Bar: or other Notes to their Value.



there

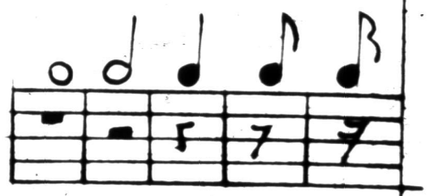
There are three other Sorts of Common Time which are compounded of Tri:-ple Time mark'd thus $\frac{6}{4}$. $\frac{6}{8}$ and $\frac{12}{8}$ the first contains six Crotchets in a Bar: which is the same as two Bars of Triple Time $\frac{3}{4}$. the second contains six Quavers in a Bar. this is also the same as two Bars of $\frac{3}{8}$ put in one. The third contains twelve Quavers in a Bar. these are called Jigg Times.

There are also two other Sorts compound Triple Times as $\frac{9}{4}$ and $\frac{9}{8}$ the first contains to the Value of nine Crotchets in a Bar, and the other nine Quavers.

Of other Characters used in Musick.

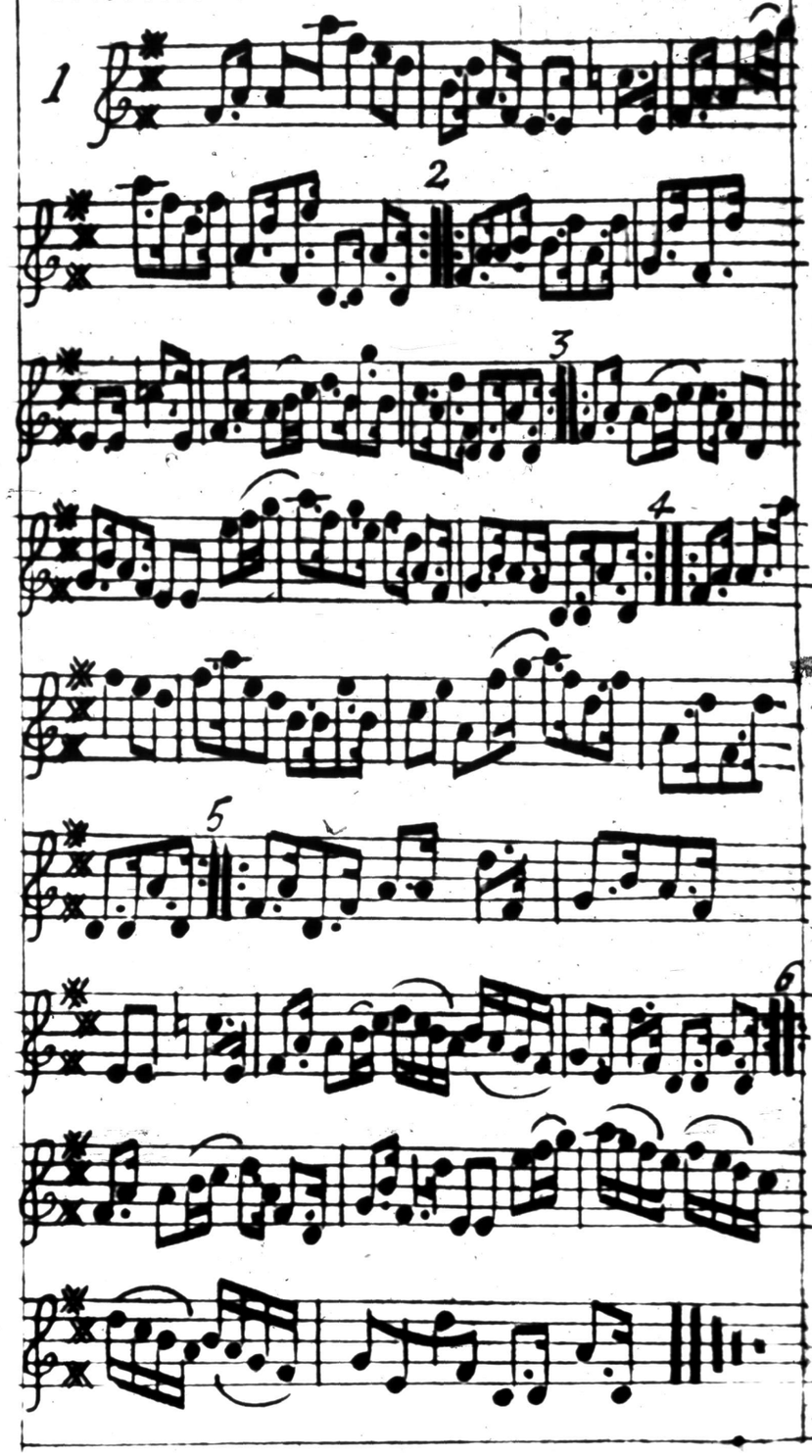
A Point or Dot added to the right Side of any Note makes it half as long again as for Example ○. is as long as three Minims 𝅗𝅥. as long as three Crotchets &c for ye rest.

Where you see these Marks which are called Rests you are to cease playing ye length or Time of these Notes over them, from which Notes they take their Names.



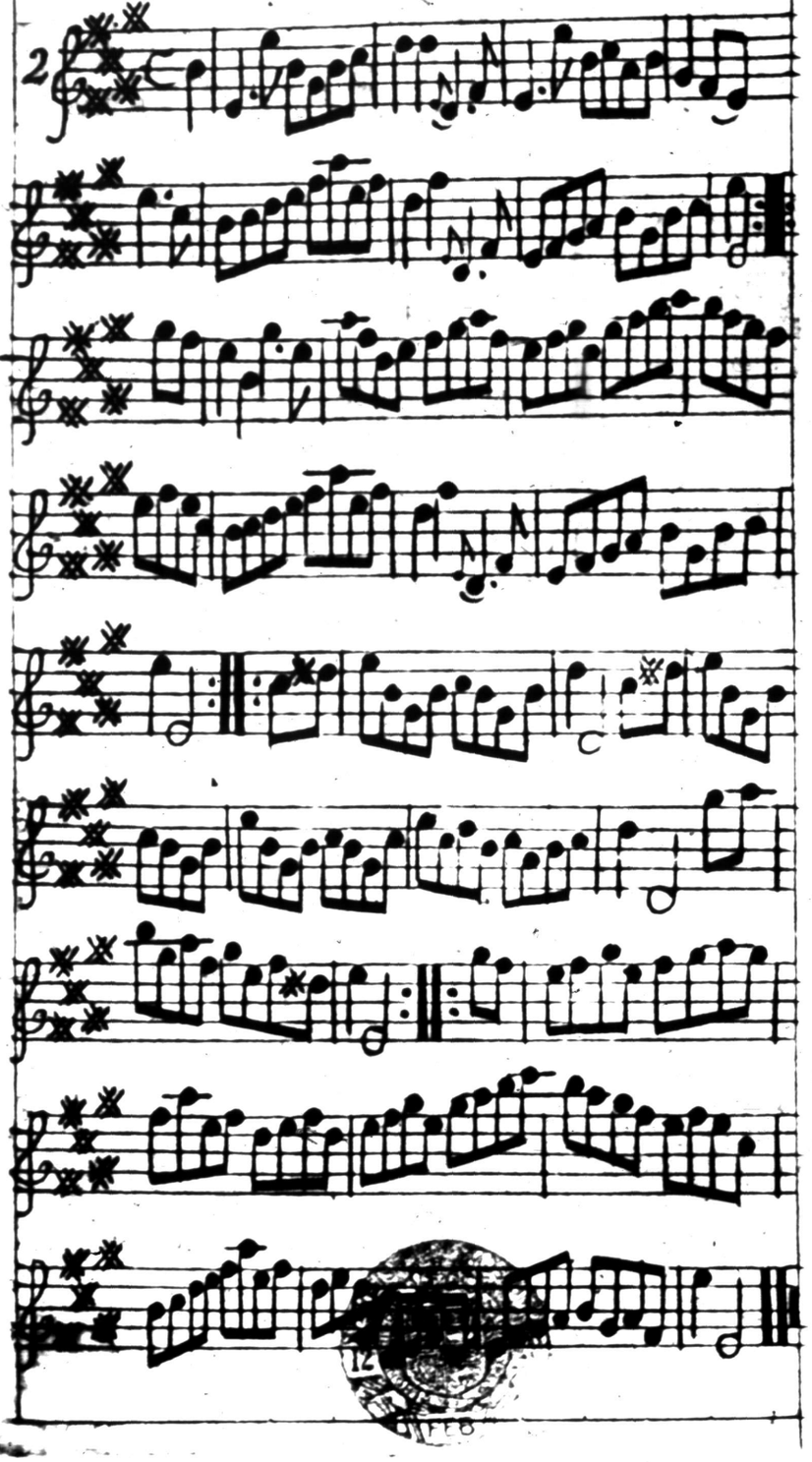
Coxetown.

1



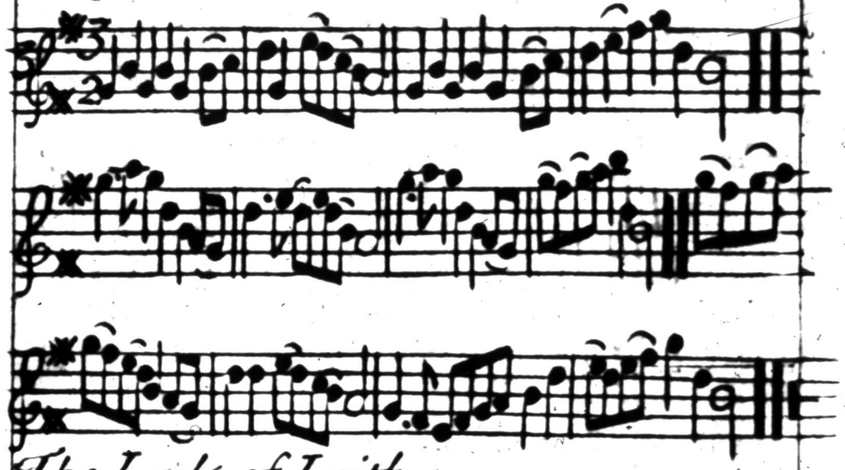
2

The farther ben the welcomer.

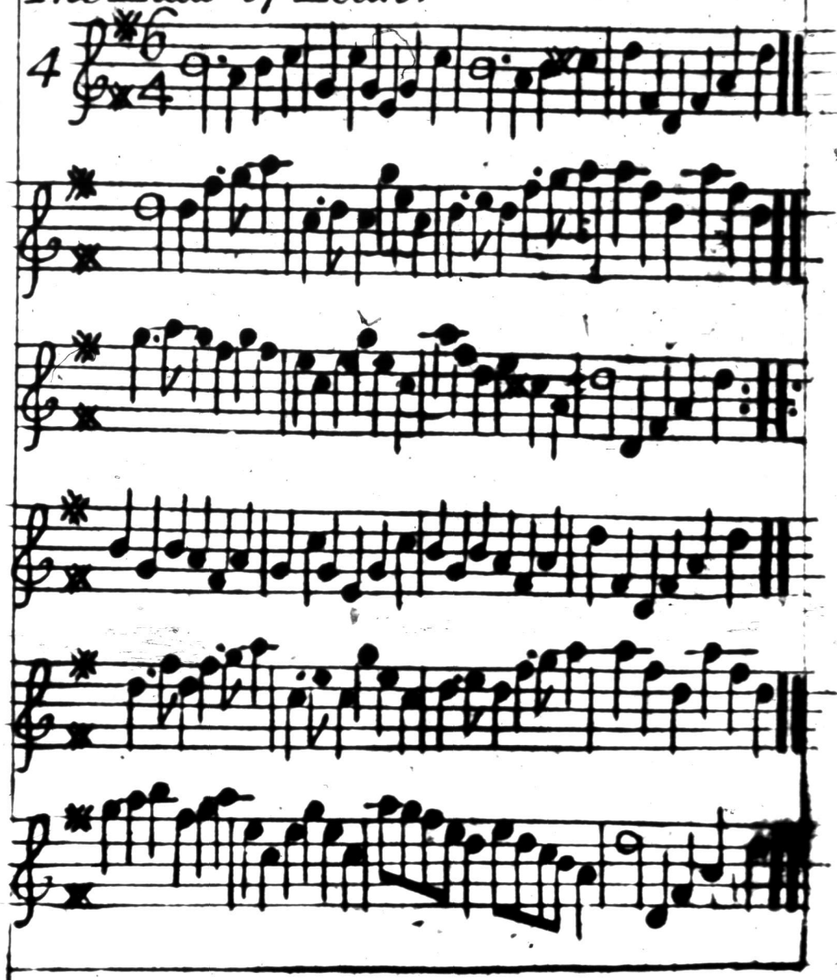


3

Gin ye will not take her, turn her over to me.



The Lads of Leith.



4

The Sulters of Sellkerke.

5

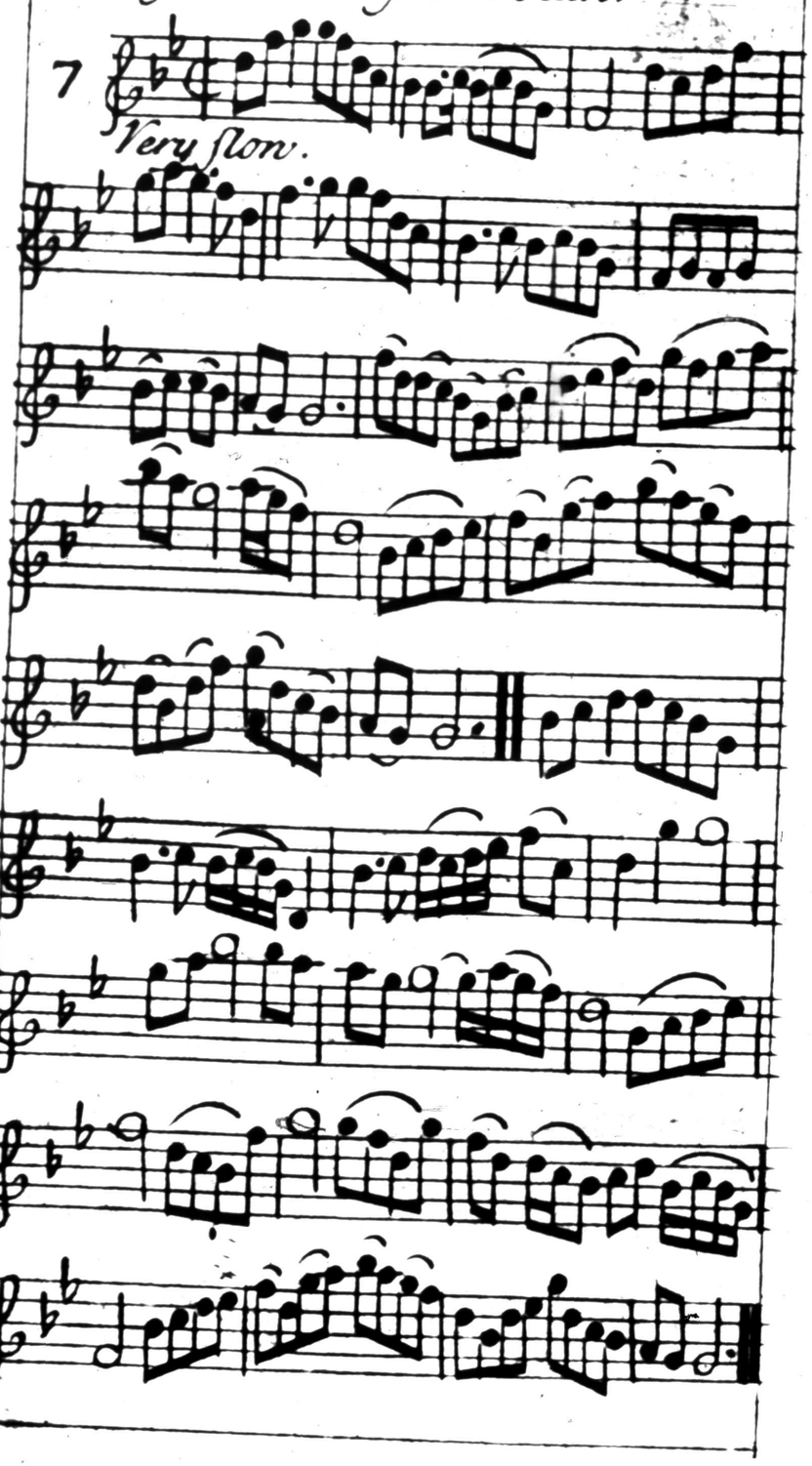
5

She rose and leit me in.

Fanny Dillon by Carrolan.

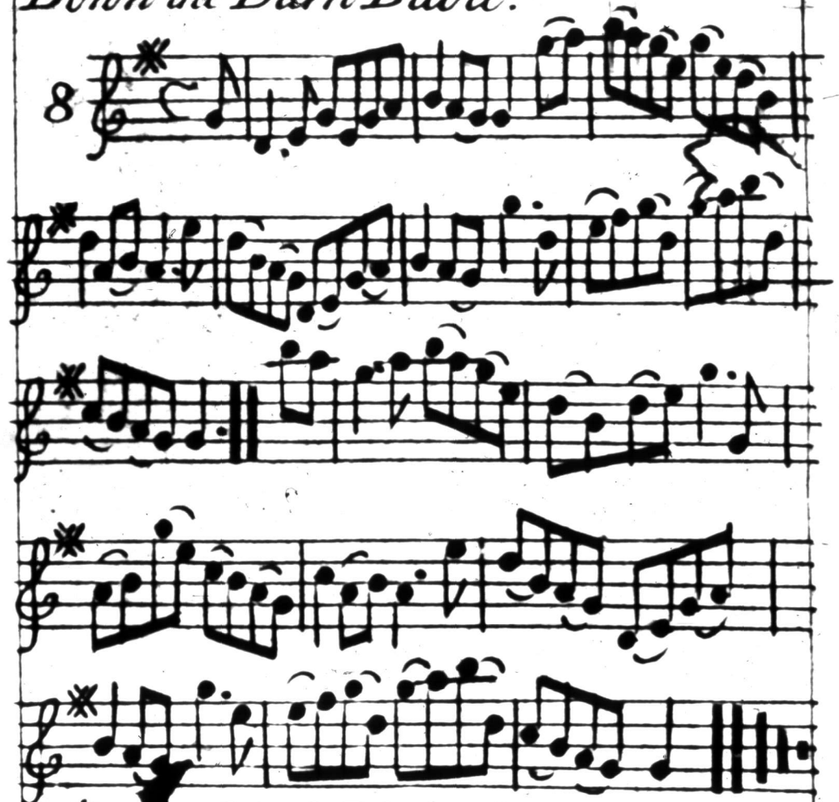
7

Very slow.



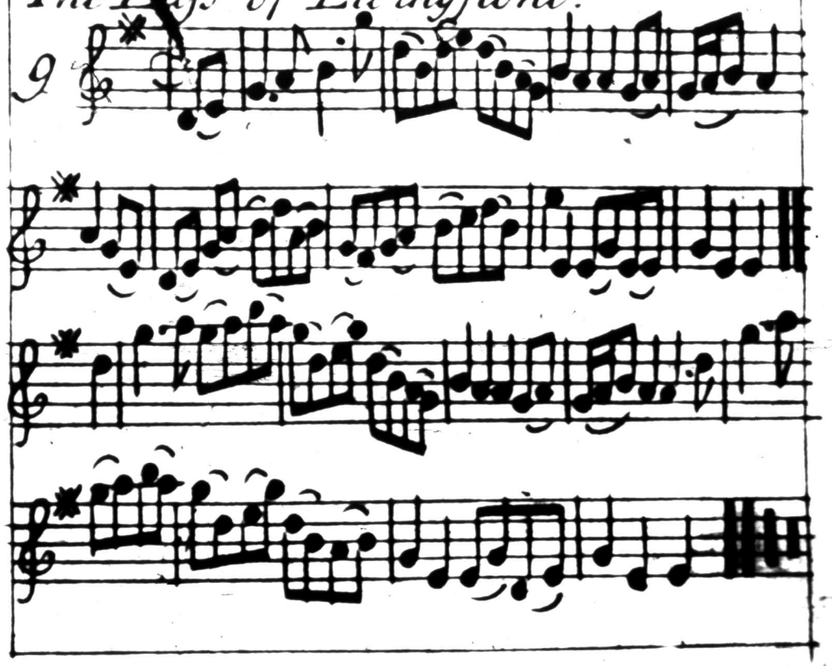
Down the Burn Davie.

8



The Lass of Livingstone.

9



The dandling the Irish Beams

10

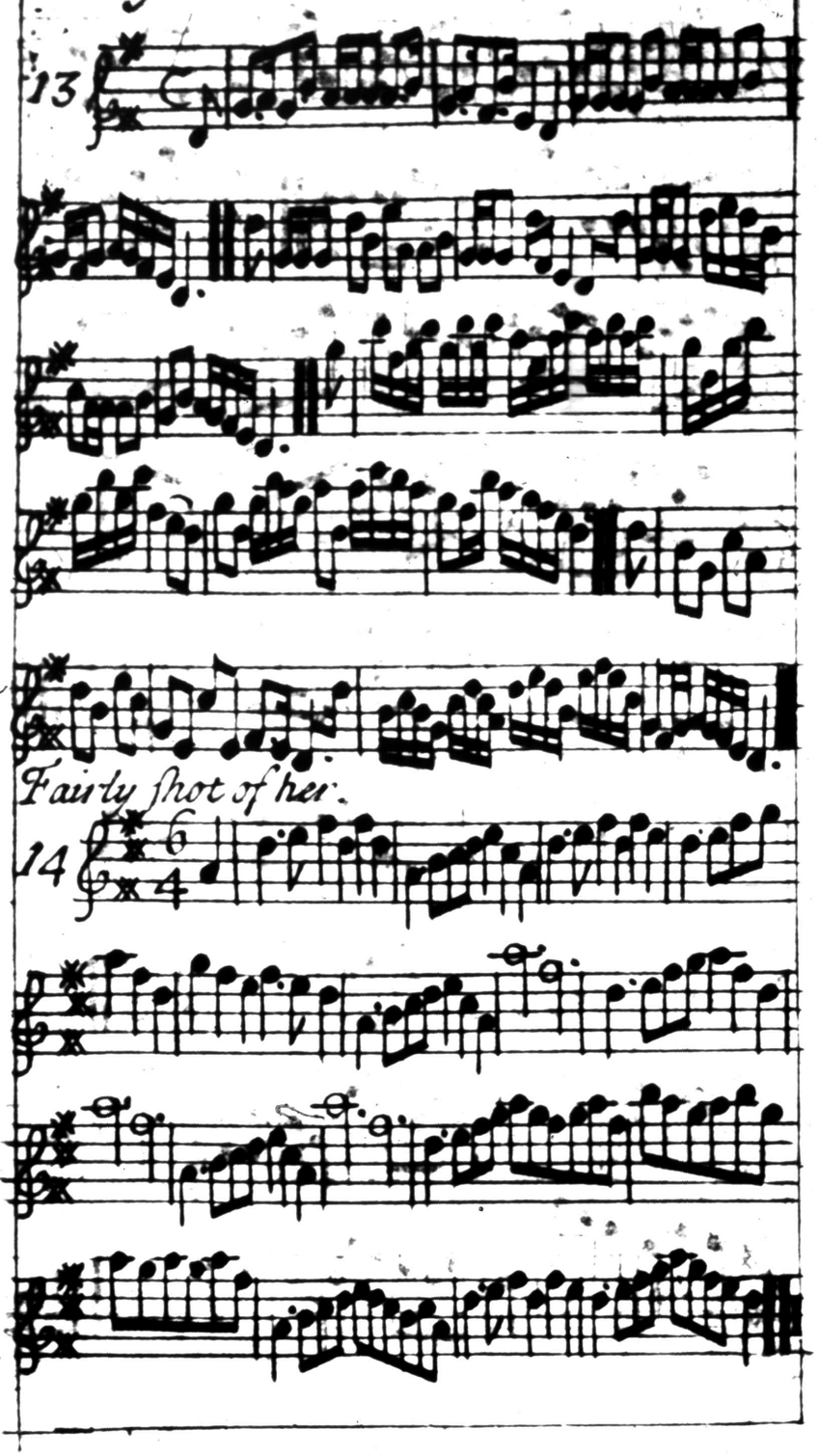
Scotch Jemmy.

11

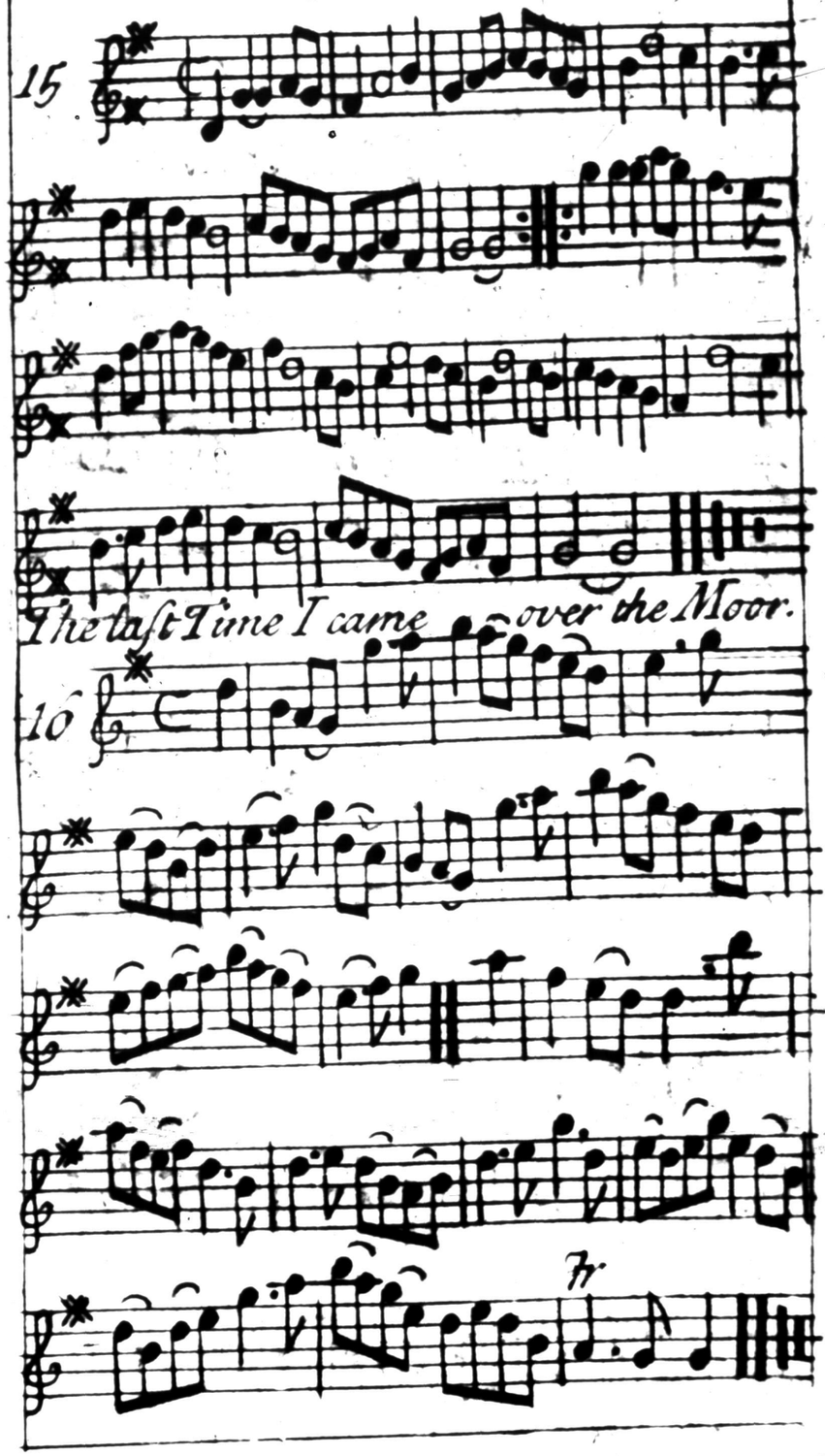
Irish Lads of Dunces.

12

Sanny's Ferewel.



Welch Richard.



The bonny Scot.

17

Slow

Fy gar rub her o'er with Strae.

18

Muirland Willie.

19

Peggy I must love thee.

20

Wappat the Widow.

21

Hilland tilt.

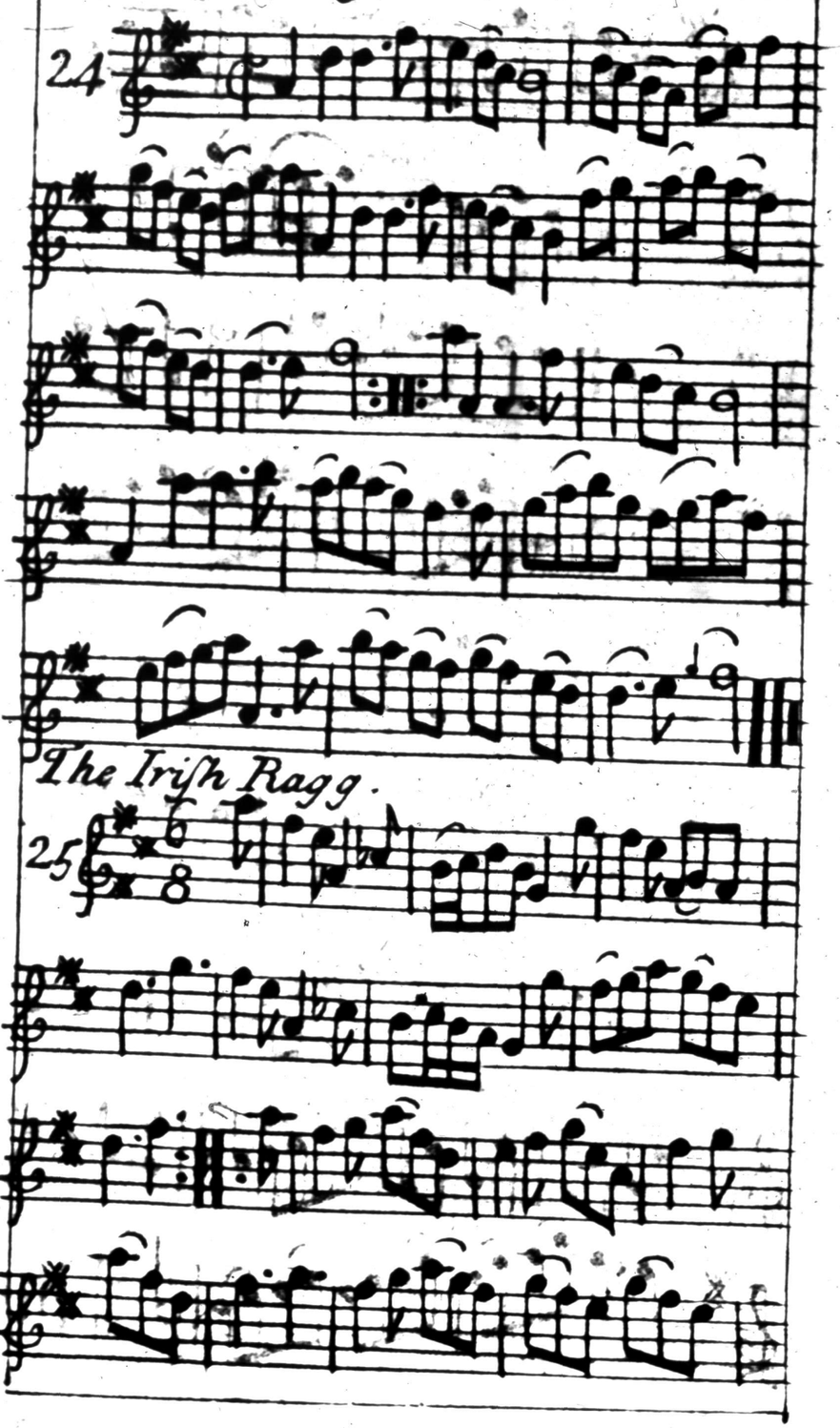
22

Berkó of Abergelde.

23

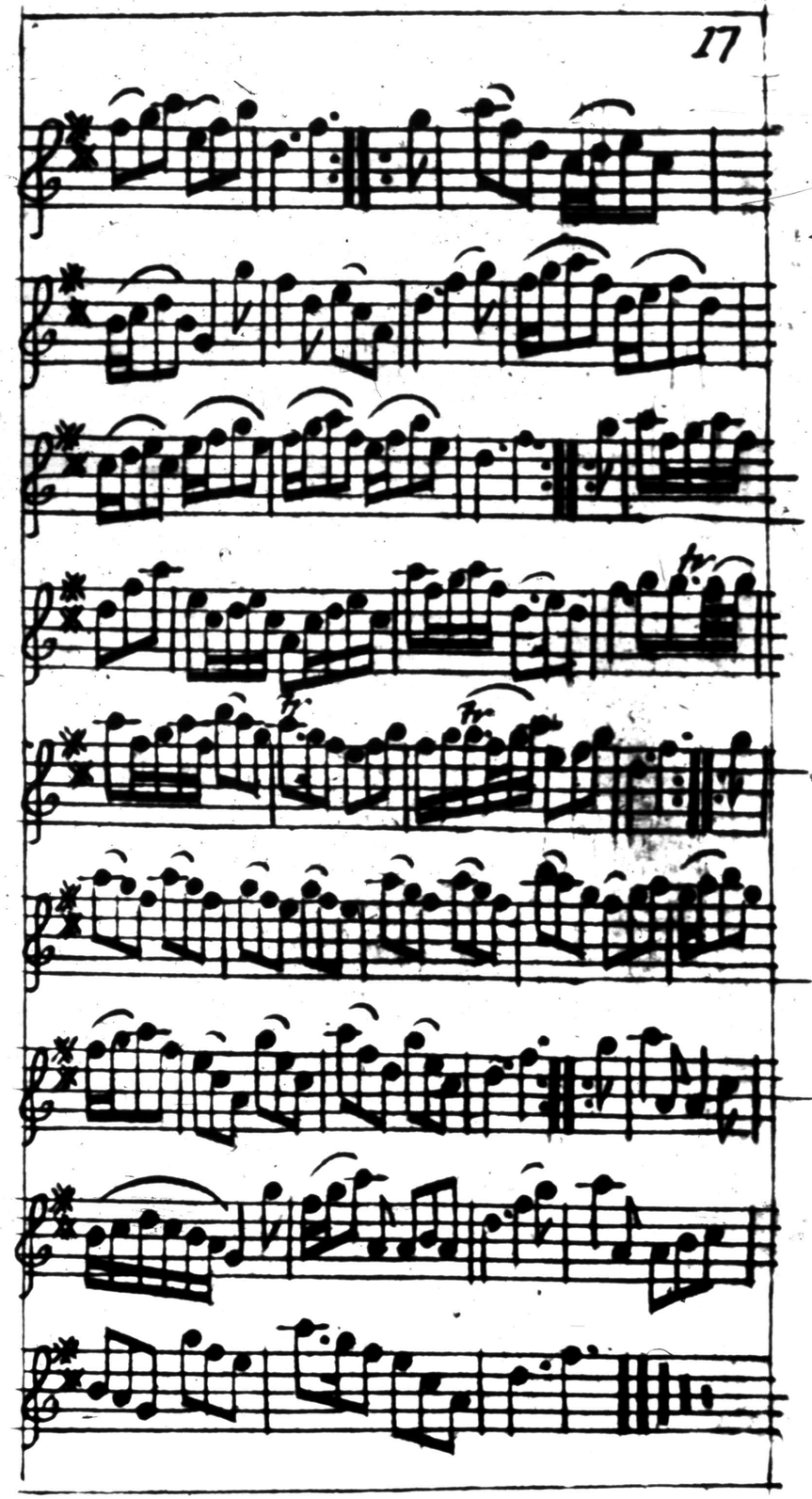
Oh what Pangs are felt in Love.

24

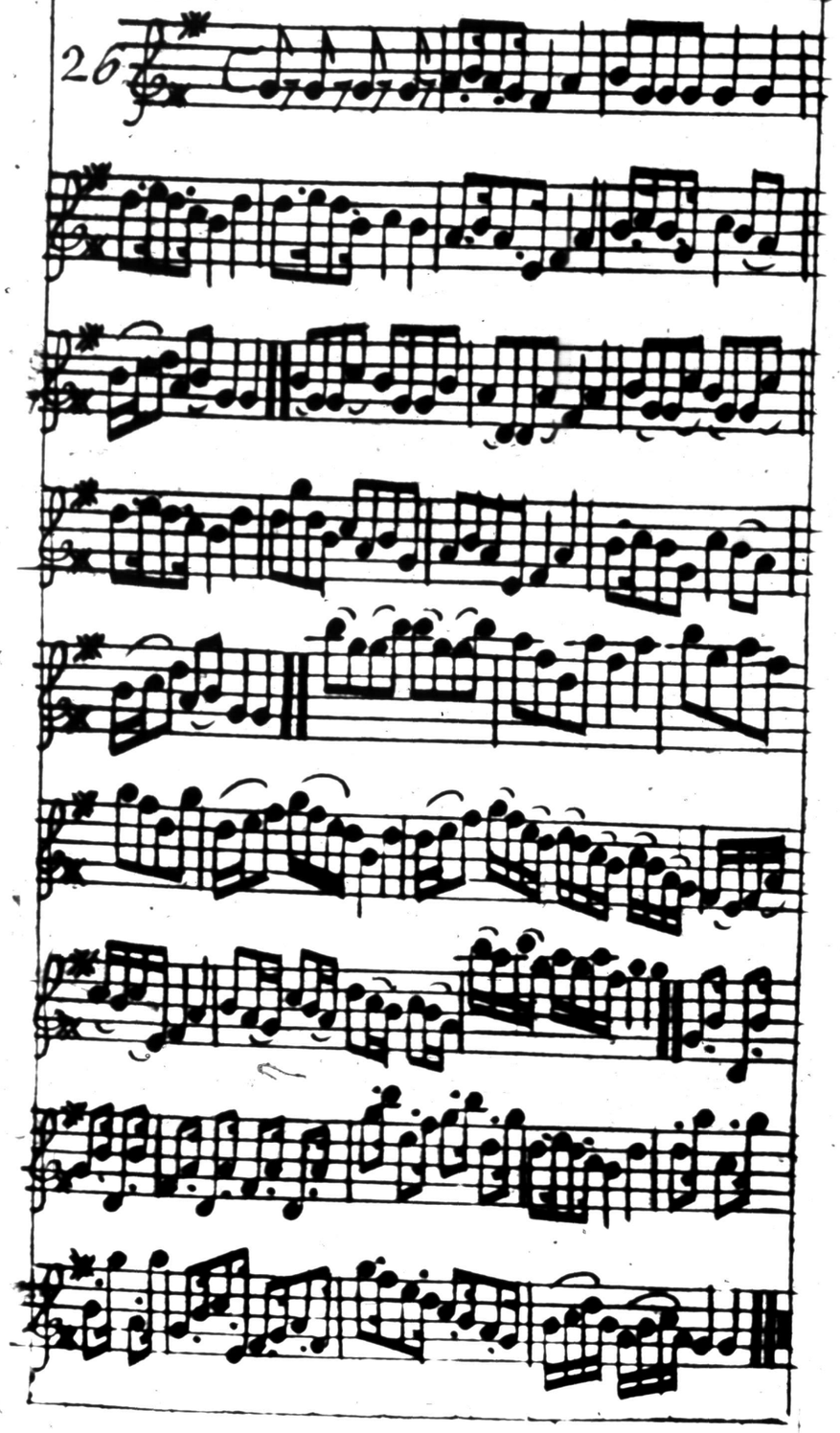


The Irish Ragg.

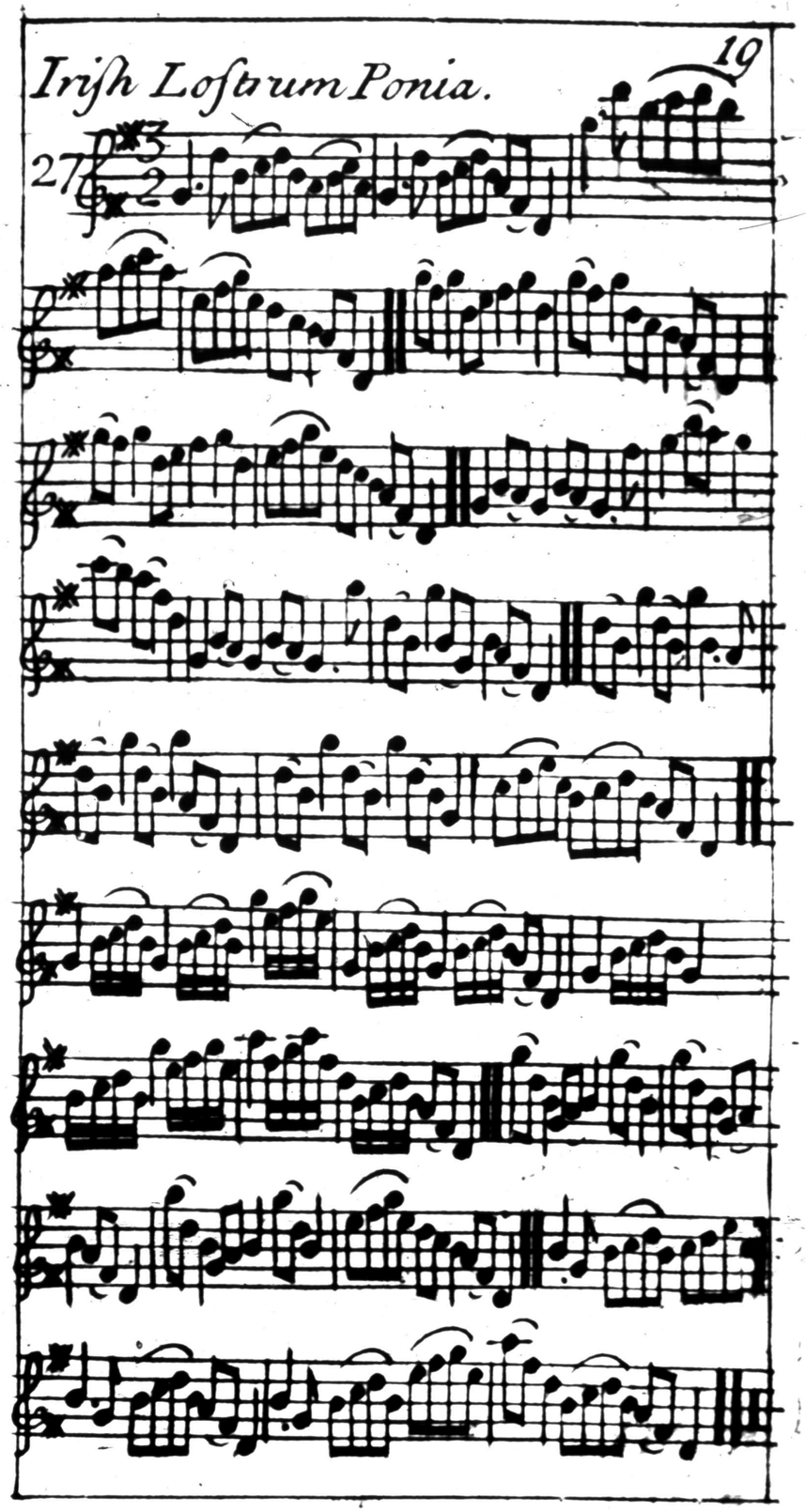
25



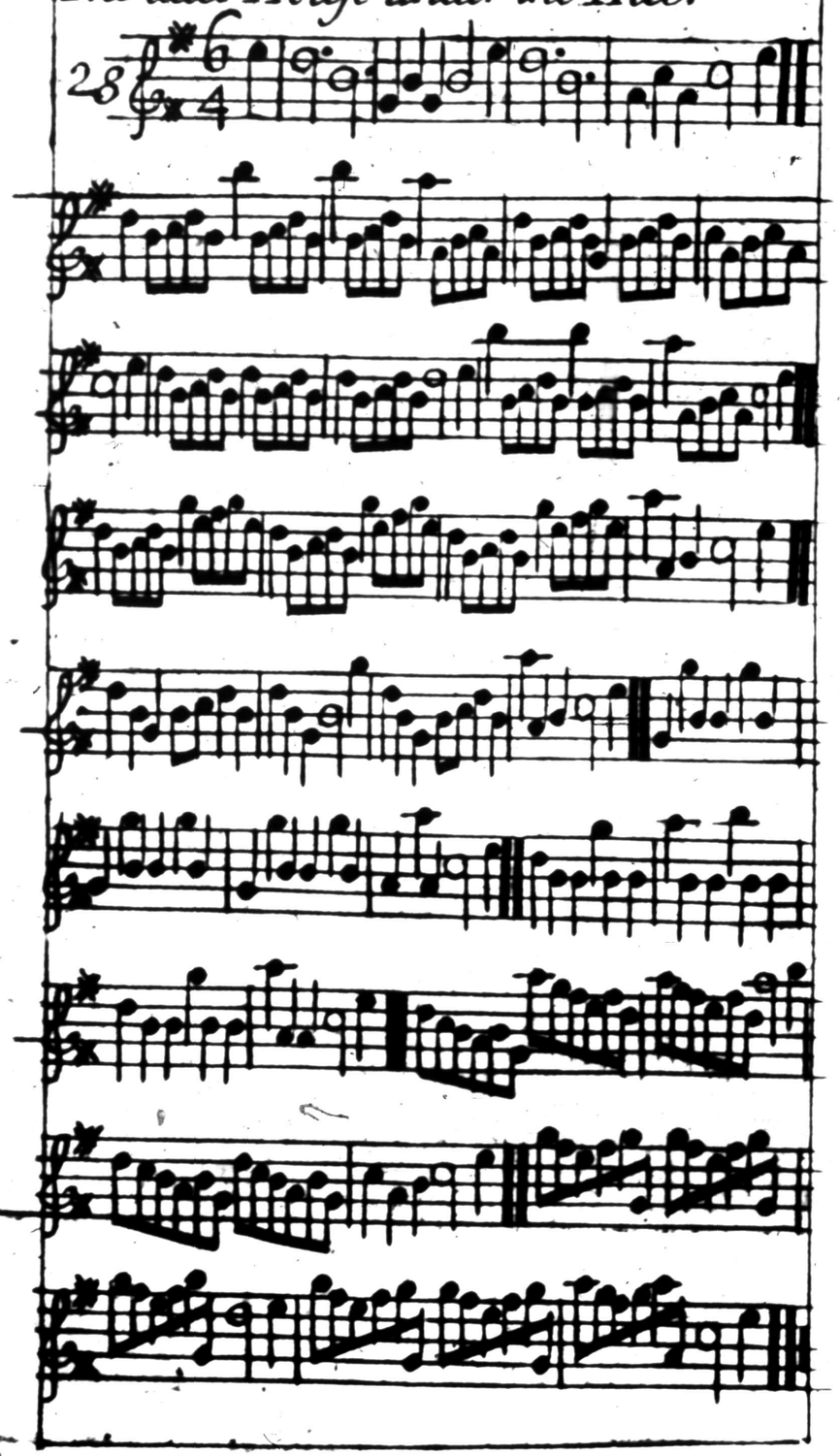
Moggy Lauther.



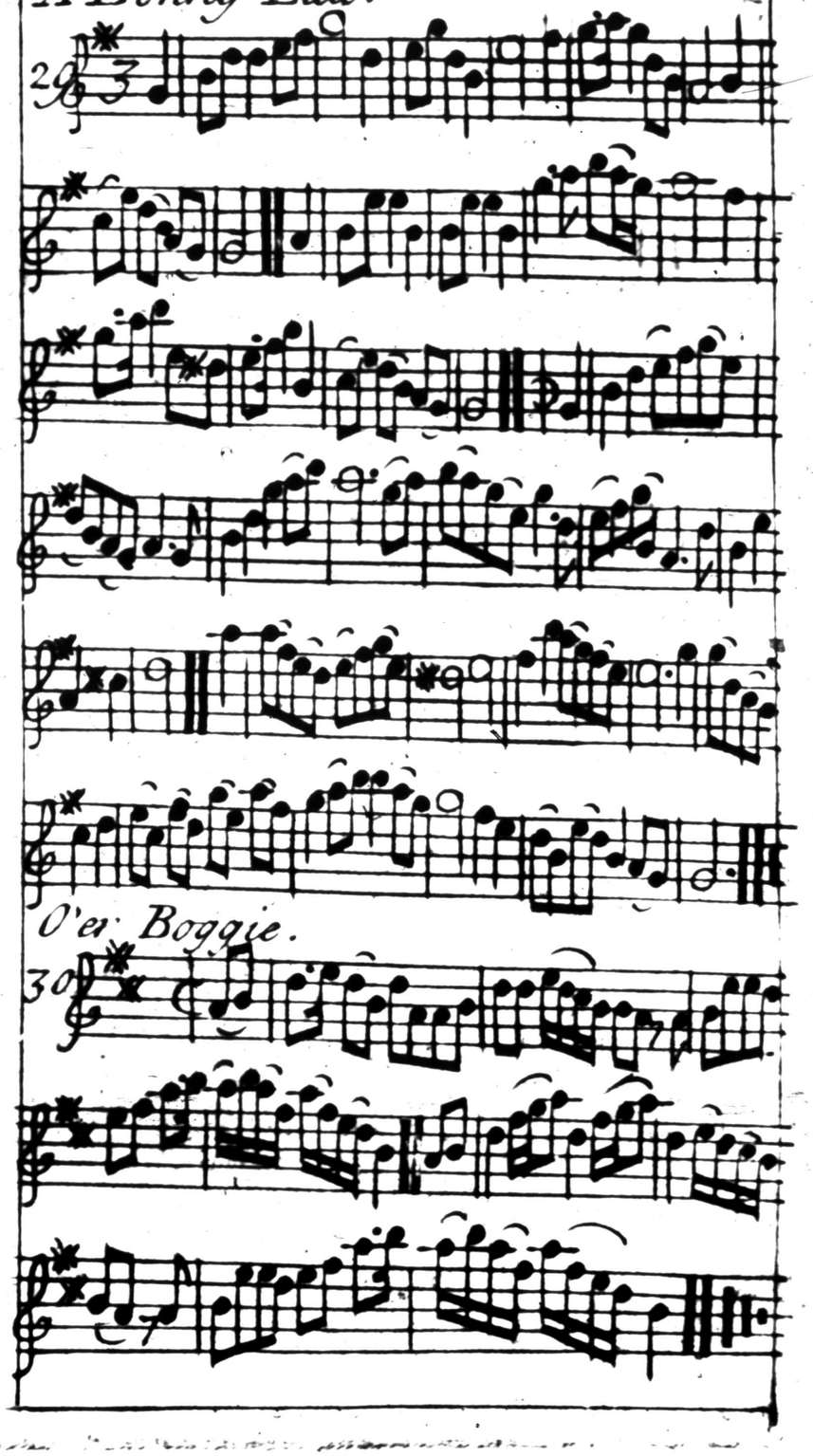
Irish Lostrum Ponia.



The little House under the Hill.



A Bonny Lad.



O'er Boggie.

The Lass of Patties Mill.

31

Bonny Jean.

32

Bonny Christy.

33

Peggy grieves me.

34

Woods Lamentation on ye Refusal of his Half pence.

35

Da mihi Manum.

36

Cramonea.

37

Moc Donogh's Lamentation.

38

Tom Judge

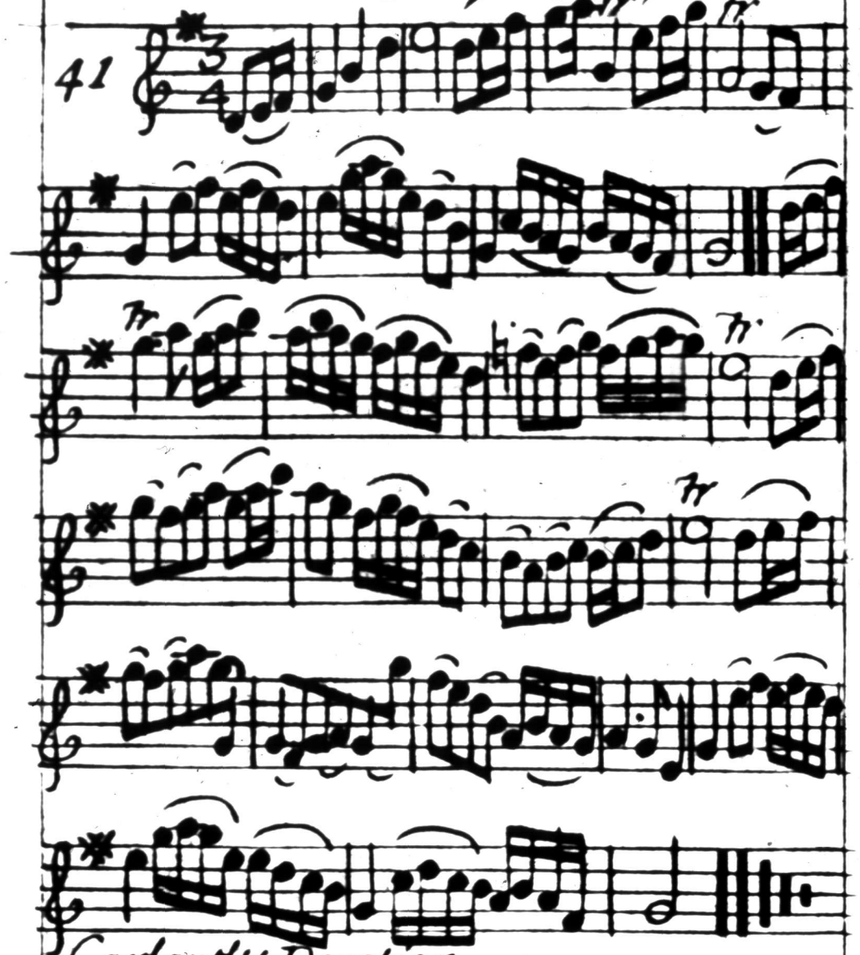
39

Sheen sheesh igus Souse lum.

40

Clanuff's Delight:

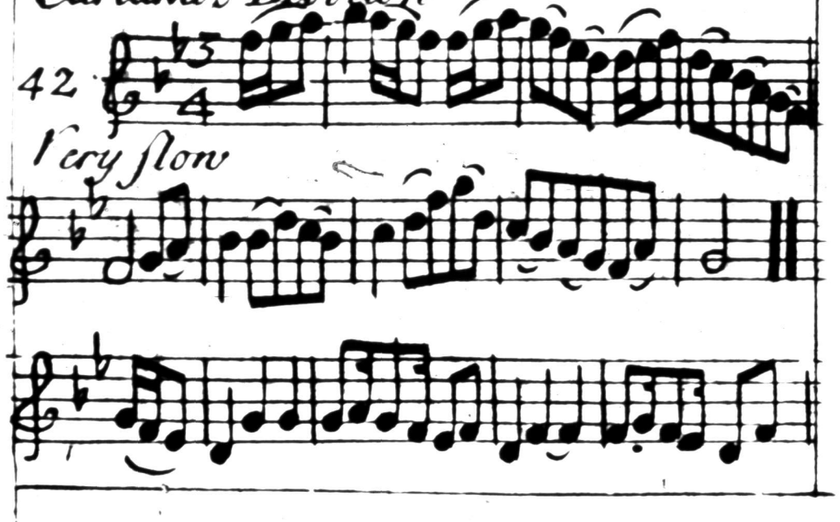
41

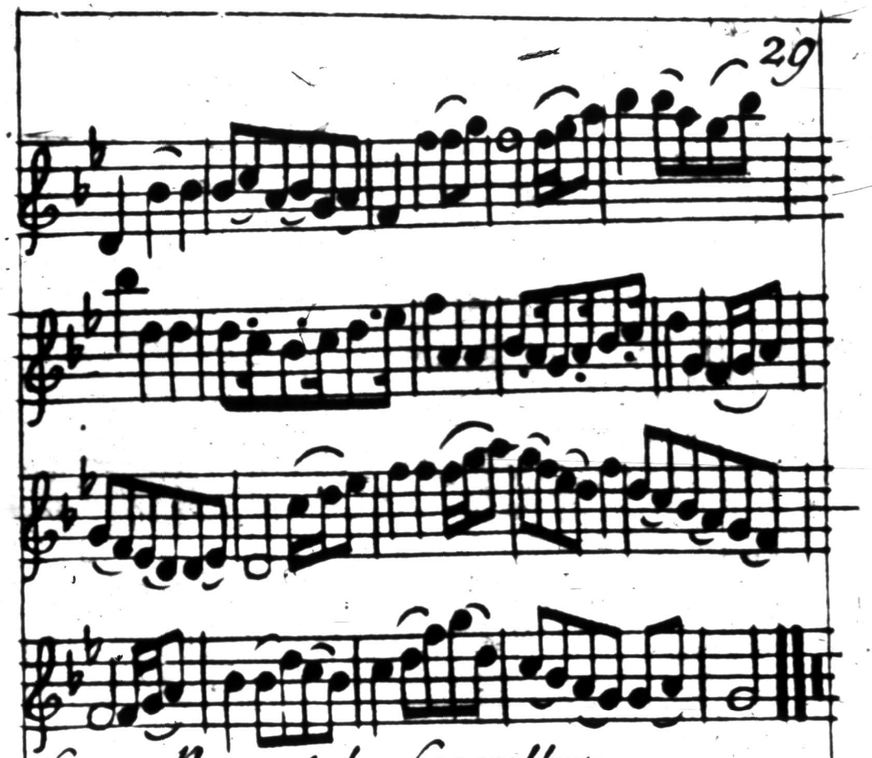


Carland's Devotion

42

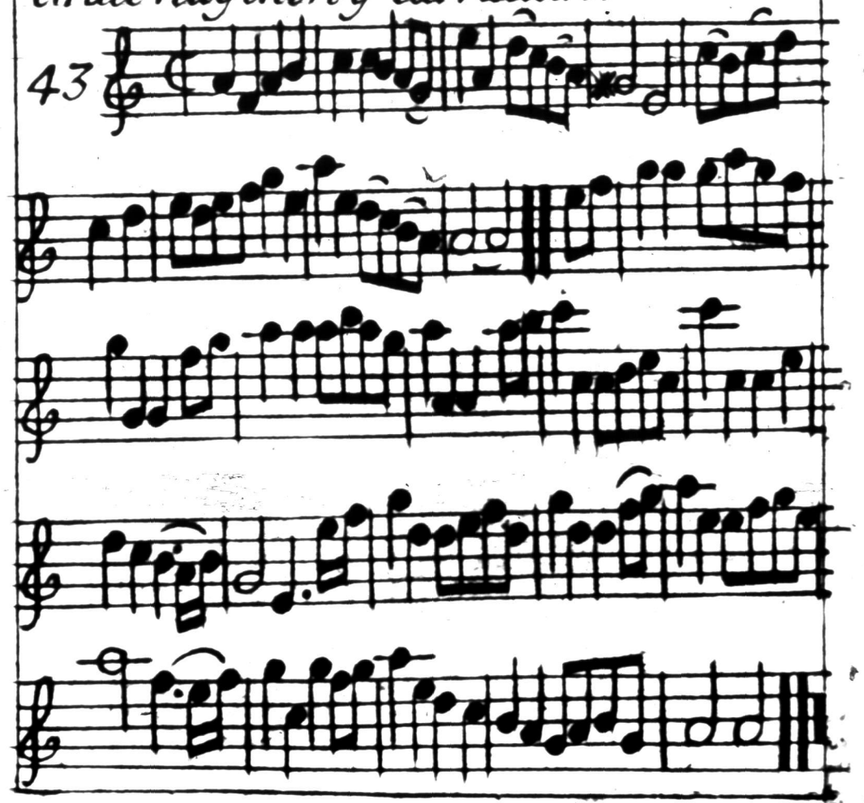
Very slow





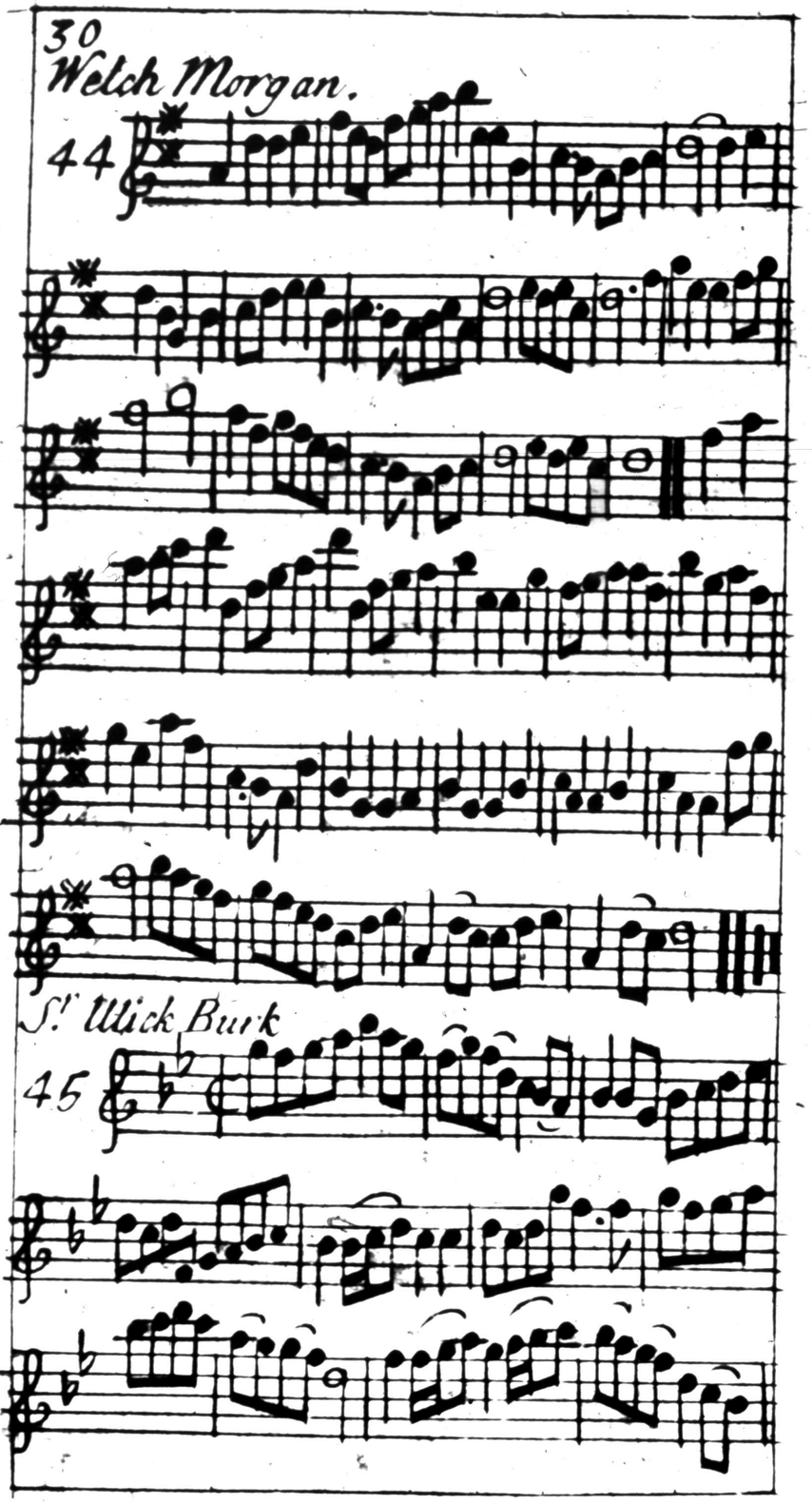
Grace Nugent, by Carrallan.

43



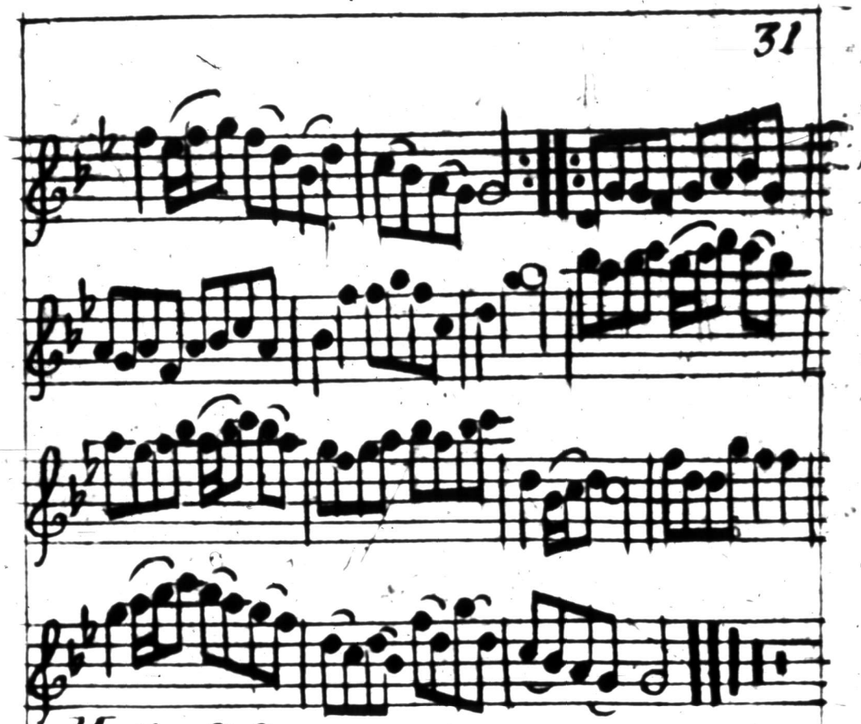
Welch Morgan.

44



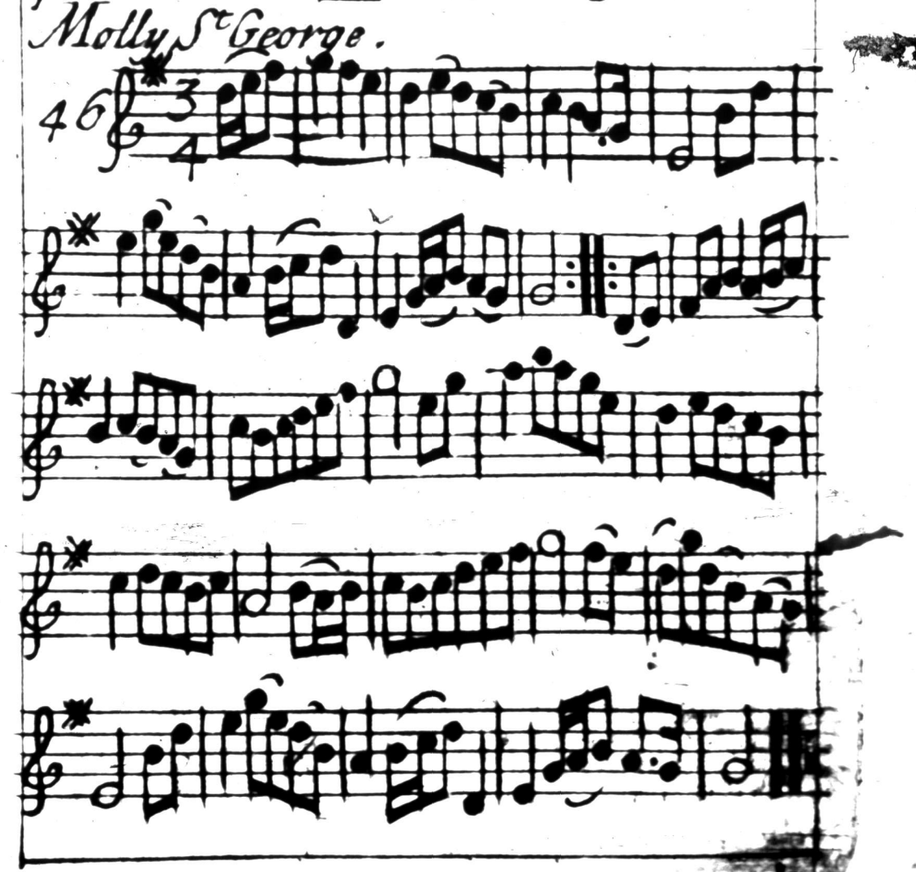
S.t Ulick Burk

45



Molly S.t George.

46



Stavy ghed malousa voem.

47

Very slow.

48

Very slow.

Morva Ryddlan.

49

Very slow.

Keele Cranke.

50

Dick a Dollis.

51

Hilland Tune.

52

Young Jockey.

53

Limbrick's Lamentation.

54

Lady St. John.

55

Ld Gallanay's Lamentation.

56

Patrick Sarffield.

57

Irish Lamentation.

58

Very slow.

Scotch La-mentation.

59

Jenny's Whim.

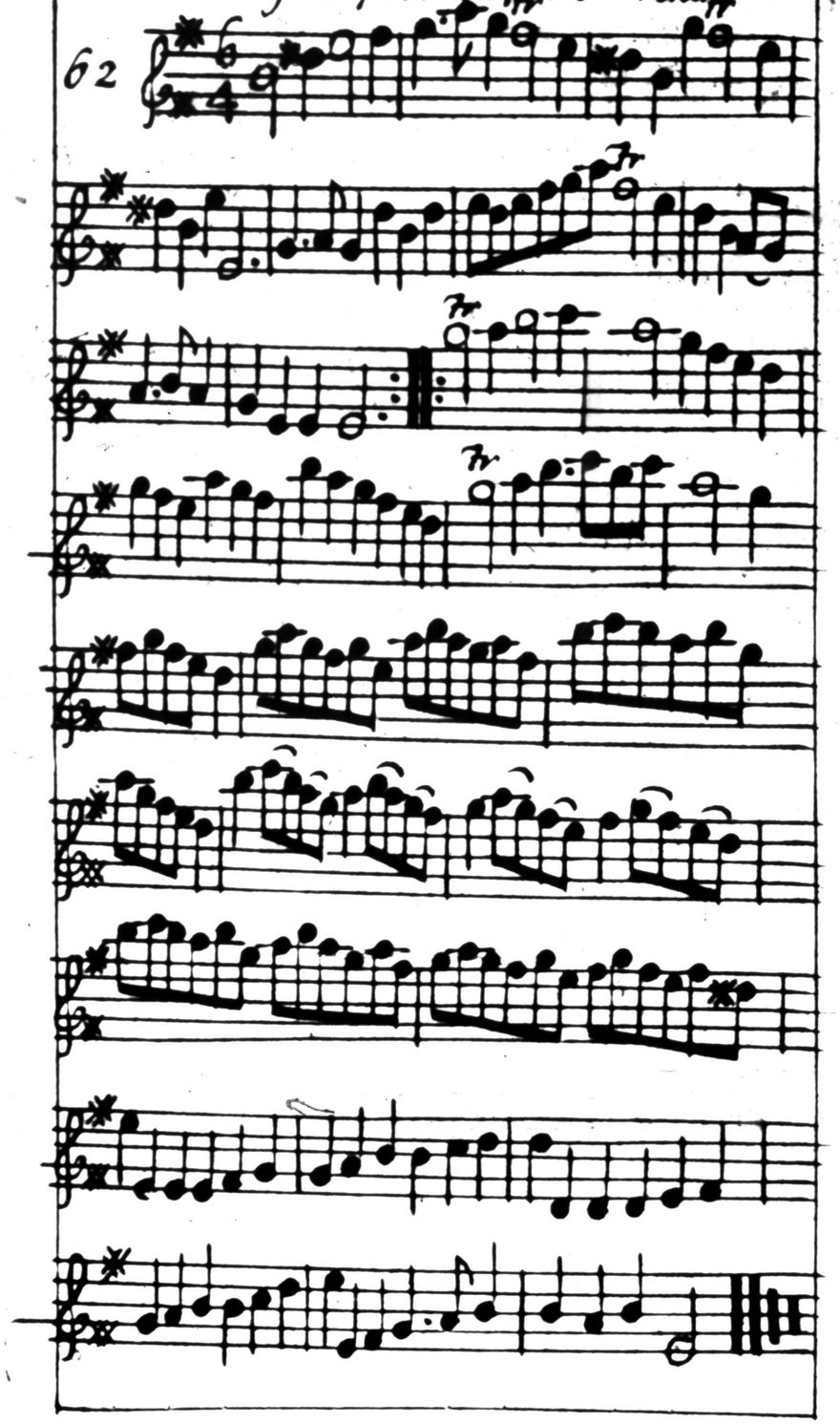
60

Bredagad.

61

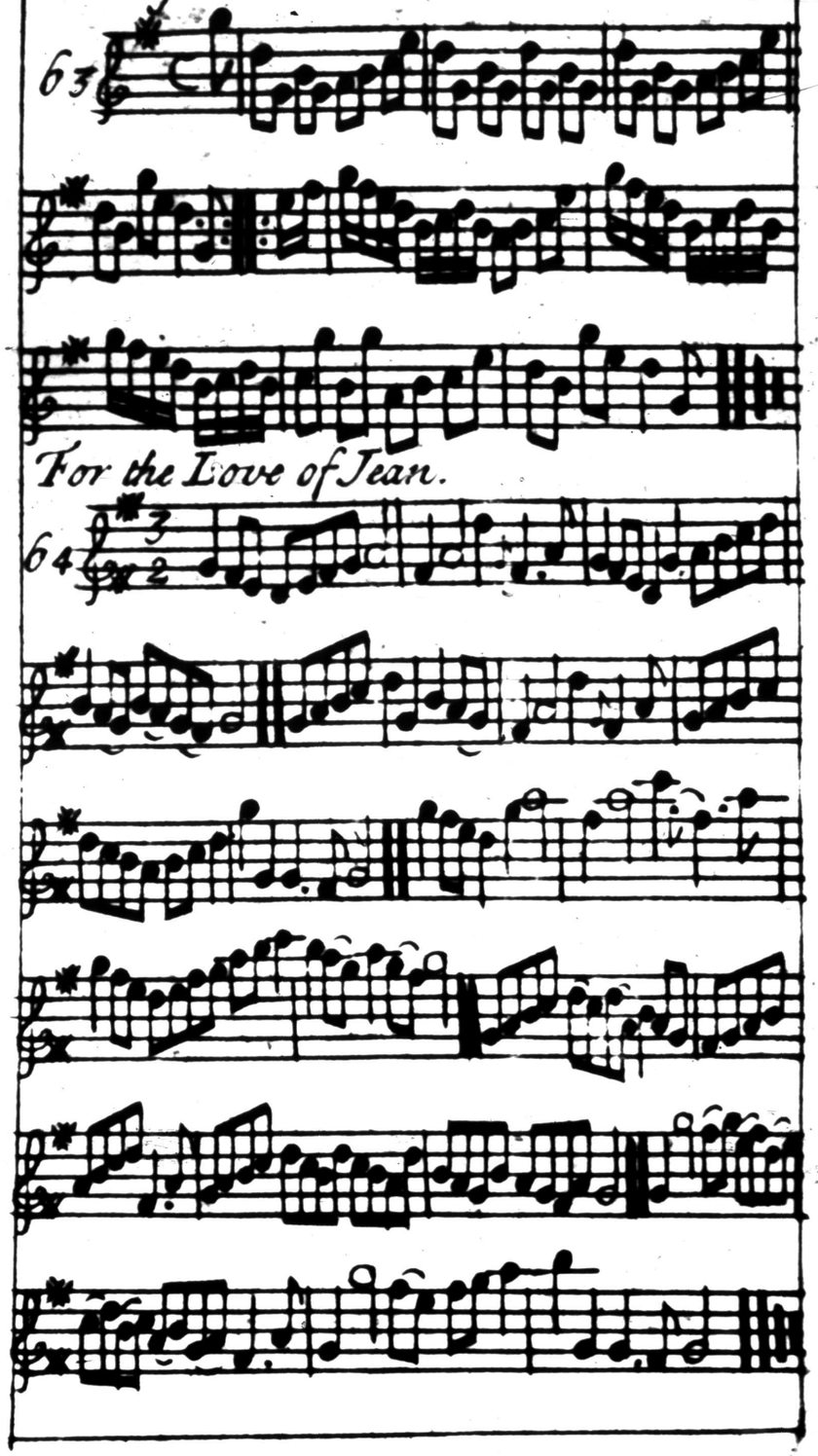
Can duh dilish, improv'd by Mr Vinen

62



Let's shak her Weall.

63



For the Love of Jean.

64

Over the Muir to Moggie.

65

Put ỹ Gown on ỹ Bishop.

66

John Haye's bony Lassie.

67

John Anderson's Maggot.

68

Blink over ye Burn.

69

Will was a wanton Wag.

70

The bonny Lass

71

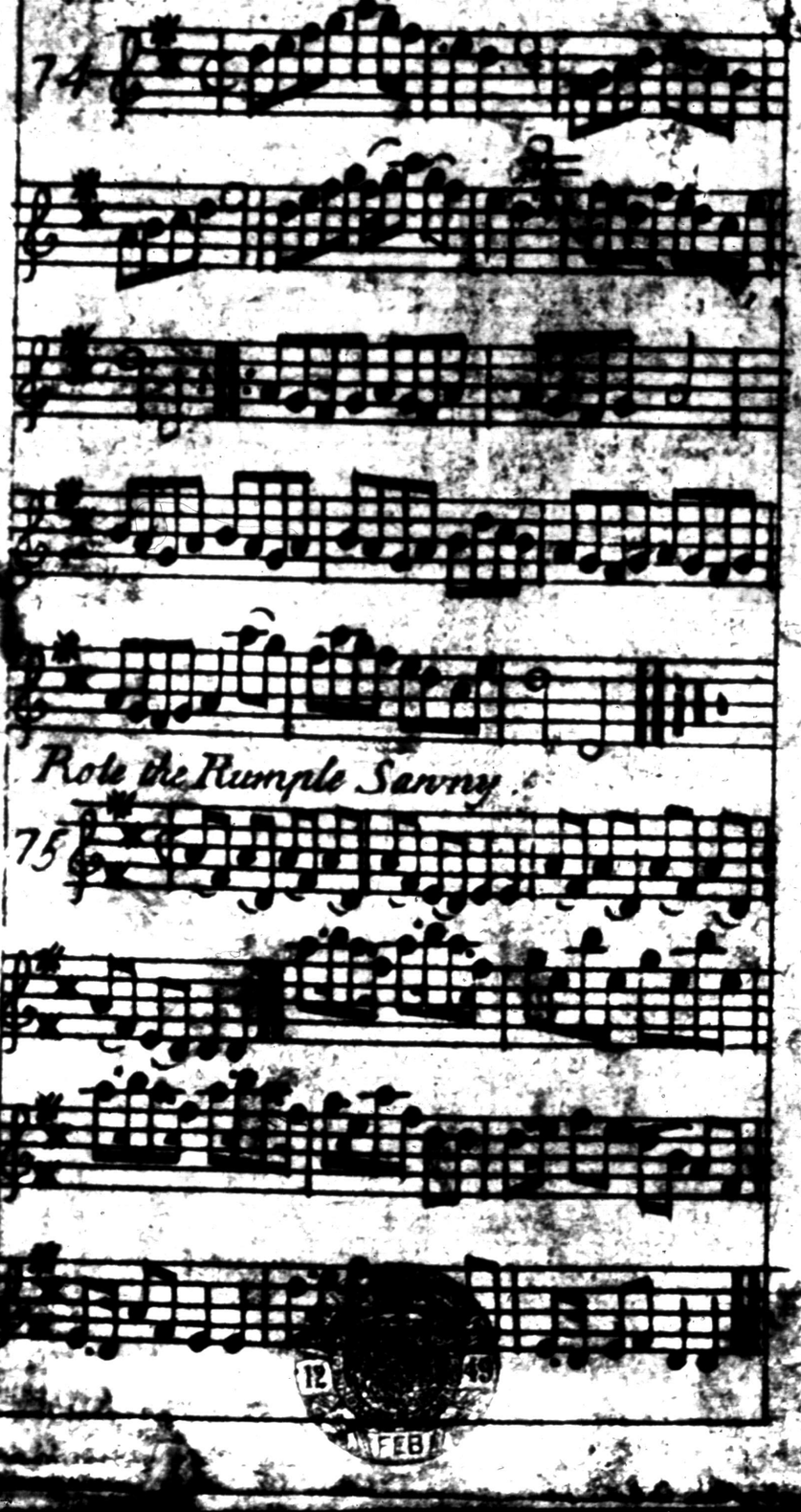
Highland Laddie.

72

Peggy of ye Green.

73

74 Welch Morris.



75 Rote the Rumple Sawny.

Contents

1 Coxetown
2 The father ben the welcomer.
3 Gin ye will not take her, turn her over to me.
4 The Lads of Leith.
5 The Sulters of Sellkerke.
6 She rose and leit me in.
7 Fanny Dillon by Carrolan.
8 Down the Burn Davie.
9 The Lass of Livingstone
10 The dandling the Irish Bearns
11 Scotch Jenny
12 Irish Lads of Dunces.
13 Sawny's Ferwal,
14 Fairly shot of her,
15 Welch Richard.
16 The last Time I came over the Moor.
17 The bonny Scot.
18 Fy gar rub her o'er with Strae.
19 Muirland Willie
20 Peggy I must love thee.
21 Wappat the Widow.
22 Hilland lilt.
23 Berks of abergelde.
24 Oh what Pangs are felt in love.
25 The Irish Rag.
26 Moggy Lauther.
27 Irish Lostrum Ponia.
28 The little House under the Hill

65 Over the Muir to Moggie.
66 Put ye Gown on ye Bishop.
67 John Haye's bony Lassie.
68 John Anderson's Maggot.
69 Blink o'er ye Burn.
70 Will was a wanton Wag.
71 The bonny Lass.
72 Highland Laddie.
73 Peggy of ye Green.
74 North Welch Morris.
75 Role the Rumple Sawny.

(Compiled by A.M.)

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68 John Anderson's Maggot.
69 Blink o'er ye Burn.
70 Will was a wanton Wag.
71 The bonny Lass.
72 Highland Laddie.
73 Peggy of ye Green.
74 North Welch Morris.
75 Role the Rumple Sawny.

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29 A Bonny Lad.
30 O'er Boggie.
31 The Lass of Patties Mill.
32 Bonny Jean
33 Bonny Christy.
34 Peggy grieves me.
35 Wood's Lamentation on ye refusal of his Halfpence.
36 Da mihi Manum.
37 Creamonica.
38 Moc Donogh's Lamentation.
39 Tom Judge.
40 Sheen sheish igus Souse lum.
41 Clanuff's Delight.
42 Carland's Devotion.
43 Grace Nugent, by Carrallan.
44 Welsh Morgan.
45 St Wick Burk.
46 Molly St George.
47 Stary ghed malousa voem.
48 Meillcoren Feriony'dd.
49 Mowa Ryddlau.
50 Keele Cranke.
51 Dick a Dollis.
52 Hilland June.
53 Young Jockey.
54 Limbrick's Lamentation.
55 Lady St. John.
56 Lord Galloway's Lamentation.
57 Patrick Sarffield.
58 Irish Lamentation.
59 Scotch Lamentation.
60 Jenny's Whim.
61 Bredagad.
62 Can dun dilish improv'd by Mr Vince.
63 Let's shak her Weall.
64 For the love of Jean.